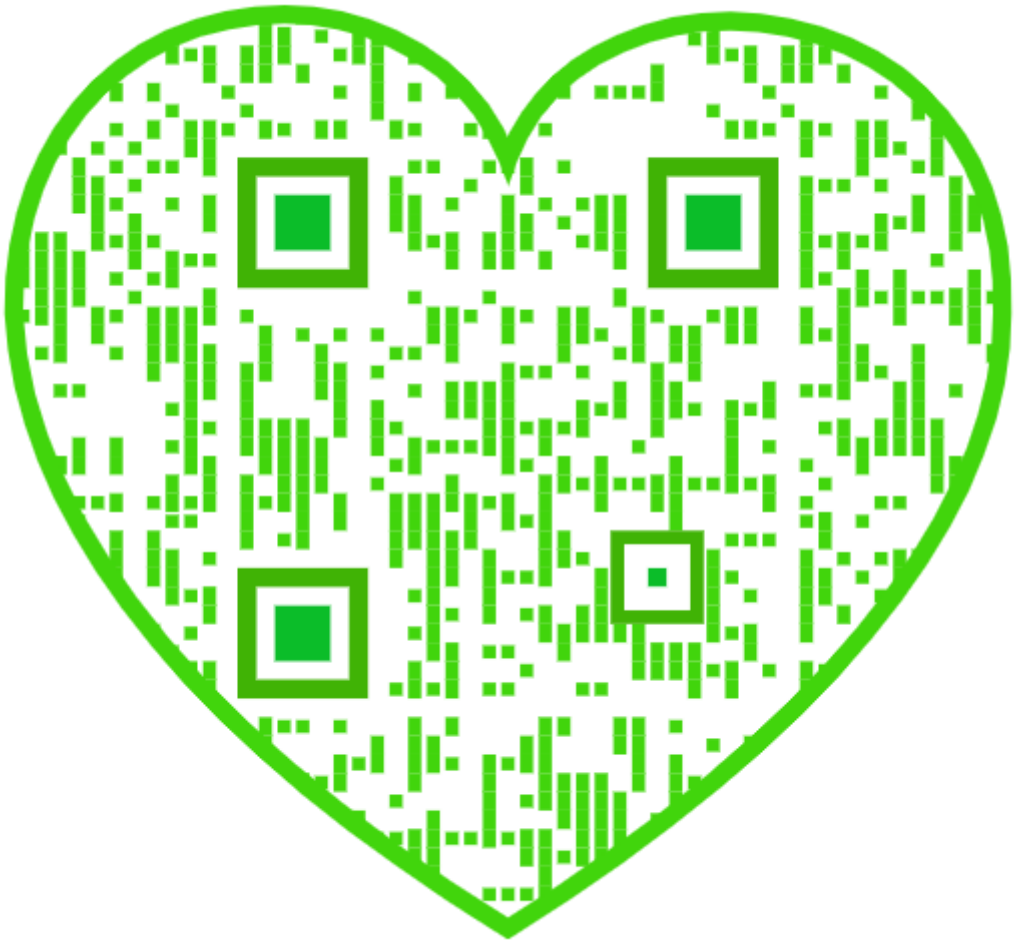


T 520
889
opy 1

Scientific Dress Cutting and Making

"The Harriet A. Brown System"

SIMPLIFIED AND IMPROVED

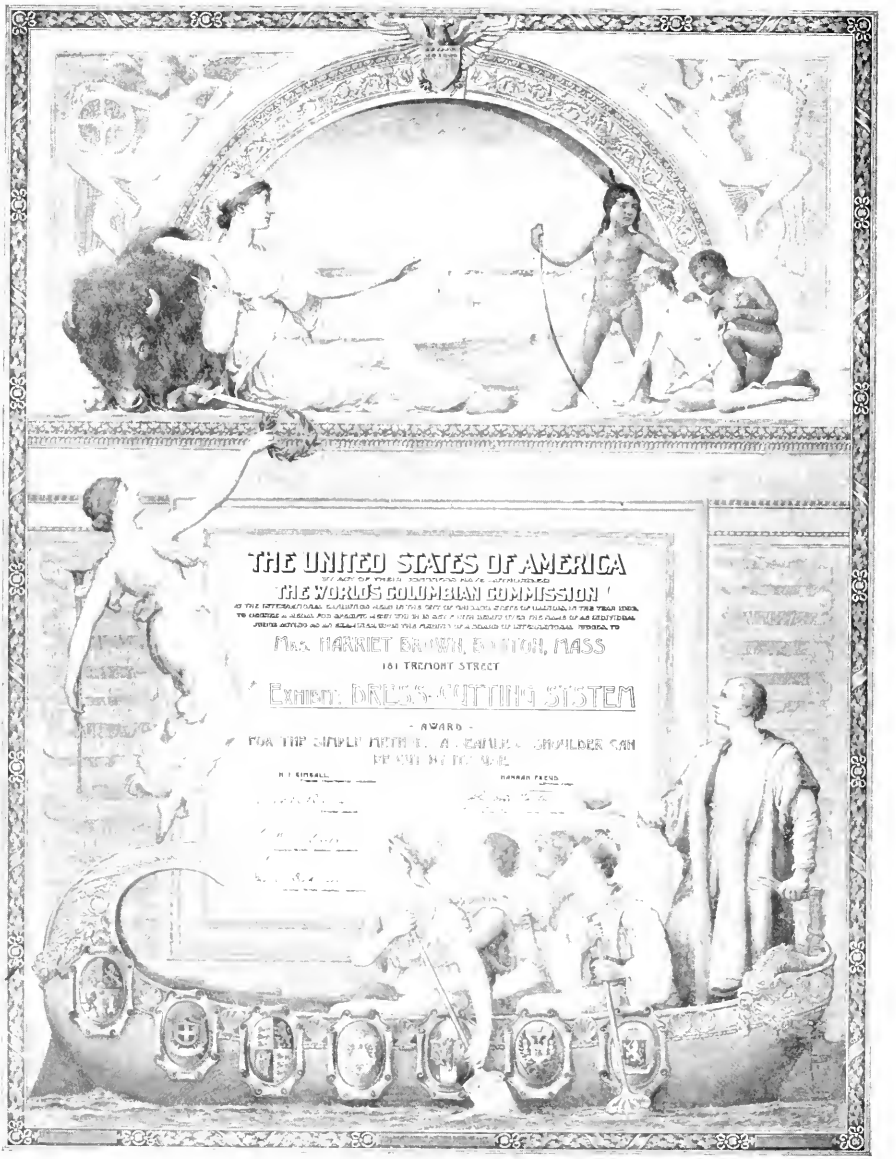
DIRECTIONS FOR ITS USE

PUBLISHED BY

HARRIET A. BROWN

Inventor and Patentee

THE LIBRARY OF CONGRESS
COPYRIGHT ENTRY
Apr. 28-1902
CLASS a XXc. No.
317
B.



The United States of America, by act of Congress, has authorized the World's Columbian Commission at the International Exhibition held in the City of Chicago, State of Illinois, in the year 1893:

To decree a medal for specific merit. Which is set forth below over the name of an individual judge acting as an examiner upon the finding of a board of international judges, to Mrs. HARRIET A. BROWN. Boston. Mass., 149a Tremont Street, for a simple Tailor Dress Cutting System. Also for a method of cutting a seamless shoulder by its use.

H. I. KIMBALL,
President Department Committee.

T. W. PALMER,
President World's Columbian Commission.

HANNAH FREUD,
Individual Judge.

PREFACE.

It is the mission of the poet to praise the feminine form, of the painter to picture it, of the sculptor to bring its ideal to visibility in lifeless stone. It is the dressmaker's more useful, if more humble, mission, to make the most and best of the actual living feminine form by scientific and artistic development and adornment.

To assist working dressmakers, by enabling them with ease and certainty to make woman's dress to conform to all the graceful curves of her figure, and fit perfectly, is the design of the system described in this book.

That this system has, on its own merits, won a marked success and the commendation of the best qualified judges, is demonstrated by the extent to which it has been adopted as the best teaching system by the great industrial schools of America, and by the medals attesting its superiority granted by the great American Expositions.

The specific purpose of this volume is to answer a widely expressed demand for printed instructions in the Harriet A. Brown System; also to convey to those who have already adopted the system an easy means of further acquaintance with the latest improvements, which greatly enhance its value.

TABLE OF CONTENTS.

	PAGE
Portrait of Mrs. Harriet A. Brown, Facing	*Title-page*
Award of Columbian Exposition	4
Medal of World's Columbian Commission	5
Preface	6
Dress Cutting and Making College	9
A Word or Two about Myself	10-13
Science in Dress	13-15
Facts One Should Know	15
The Chart	16, 17
Lessons by Mail	17, 18
Course of Instruction	18, 19

DIRECTIONS FOR USE.

To Take Measures for Waist	21
To Draft a Waist	21, 22
Waist Draft — Registry — Front	23
Tracing out Lining — To Baste Lining on Outside	24, 25
Basting Waist Together	25
Fitting the Waist on — Stitching Waist	26
Binding Seams — Finishing Bottom	27
To Bone a Waist	28
Measures for Sleeve	28, 29
To Draft Sleeve — How to Cut and Baste Sleeve	29
Basting Sleeves in Garment	30
Double Draft for Stout Figures	30, 31
The Child's Draft	31-33
The Seamless Shoulder	33
The Skirt (Draft of Seven-gore Skirt)	34
Table for Assisting in Drafting Pattern	35
Directions for Drafting With or Without Flare	35, 36
For the Eton Jacket	36
To Draft a Shirtwaist	37, 38
Pressboard for Skirts, Waists and Sleeves	38
Draft for Coat	39

TABLE OF CONTENTS — Continued.

GENERALITIES.

Basting an Art in Itself 41-43
The Man Dressmaker 43, 44
How Can I Become a Good Dressmaker 44
Food for Thought 46
How to Keep a Good Figure 47
Worth, the Dressmaker 47-49
Why are Dressmakers Waiting for Positions 49
Foreign Dressmakers Compared with American 50-53
"A Woman is Known by the Clothes She Wears" . . . 52-54
Homeless Women 54, 55
Well-trained Teachers 55, 56
Literature and Dressmaking Combined 56, 57

SPECIMEN TESTIMONIALS.

Notices by Home Journal — Dorchester Beacon — Woman's Journal — Sunday Budget — Saturday Evening Gazette — Sunday Times — Cambridge Chronicle 59-64

TESTIMONIALS OF SOME WHO HAVE TESTED THE SYSTEM BY EXPERIENCE.

S. A. Colby — C. Roxborough — Lucie A. Smart — Helen G. Nichols — Isabel A. Hammond — M. E. Campbell — Josephine C. Estes — Madam Taylor — Mary A. Kenney — Marie A. O'Connell — Adelaide C. Godfrey — H. E. Emerson — C. W. Carlton — Officials Y. W. C. A., Newark, N. J. — Annie McKey — Elsie Jones — Susie E. Gray — Mrs. L. M. Knight — E. B. Prettyman — Sarah E. Richmond — Annie M. O'Dea — Clara C. Davis — A. S. Hamilton — H. E. Morse — M. E. Pool — Mrs. Harrington — E. S. Raines — L. A. Twombly — Laura A. Smith — M. P. Delano — Matthew Anderson 61-75
Notices of Institutions 76-80

DRESS CUTTING & MAKING COLLEGE

HARRIET A. BROWN, Principal
With Competent Assistants

Lawrence Building, 149a Tremont Street

BOSTON, MASSACHUSETTS

The First Institution of its Kind in the United States

The HARRIET A. BROWN SYSTEM Theoretically and Practically and Thoroughly Taught. Dressmakers prepared to be teachers of the System in Industrial and other Institutions: the demand for competent teachers being always greater than the supply

DRESSMAKING ROOMS

In the actual work here done the merits of this System will be demonstrated to all interested inquirers

---

TERMS:

System, with instruction in Designing, Measuring, Drafting, Cutting and Basting, $20.

To practiced dressmakers wishing to discard their old systems, consideration will be given; also to experienced seamstresses.

To those who without experience or previous study must begin at the beginning, a thorough course in all the parts and technicalities of dressmaking, $35, time not limited, and cutting and making costumes for themselves allowed.

Special prices to those who wish to learn and use the system at home.

Lessons also by the hour.

The work of this College is commended by more than Three Thousand Graduates, many of whom are receiving salaries larger than the average business man's.

A Word or Two About Myself.

When quite young I learned the tailor's trade, giving three years of my time, which made me a competent worker on all kinds of men's garments.

I worked a short time and was then married; but my married life was of short duration. I then found myself dependent on my own unaided endeavors. I did not despair nor complain, but set myself to work.

I learned the millinery and dressmaking trades, and had at least some talent in both these lines of work. In a short time I started out for myself in the millinery business, and after a few years added to it the dressmaking. I soon saw that I was better adapted to the latter trade, and that more success awaited me in that line than in the millinery. I then closed out my millinery, and gave my whole attention to dressmaking.

When in the early seventies of the last century I began dressmaking in Boston, I felt that to be successful one must make a specialty of some one branch of work. I soon found myself able to do work of about the average merit among the other dressmakers.

In a short time after beginning, it became an important part of my business to give instruction to my assistants. It was then that I learned of the need of some method by which instruction might be uniform and exact.

I learned two systems: the first, a Mrs. Inwood's System, which has long been useless; the other, the S. T. Taylor System, invented about fifty years ago.

With this second system I gave one week to drafting, and became convinced that it was time thrown away. I made up my mind that it was all a matter of guesswork. There was no system to be found that would, on trial, prove of any earthly use in practical dressmaking.

While my dressmaking parlors were always well patronized, and my work compared favorably with the best done in the city, there remained the uncertainty of success, and, worse than all, frequent failures of well-meaning and industrious young women to become self-supporting, or even to be desirable helpers in my own parlors.

This state of things set my Yankee wits to work. "Necessity," it is said, "is the mother of invention." I was, without previous plan of my own, compelled to use my native wit in reducing dress cutting and making to a teachable system.

I saw what advantage there was among the tailors in having a method of systematic measurements for men's garments. I soon found that this was only partially adaptable to the dressmaker's art. I saw, however, that the science on which it was based could be applied in my work.

While the "tailor's square" was proved to be out of place in the hands of a dressmaker, I found means by which an ordinarily intelligent girl could, by simple accuracy in following directions, make a waist fit as gracefully to the form as a first-class tailor could make a dress-coat fit the most fashionable young man.

In 1880 I had so far perfected my system that I felt justified in offering it to supply a widely confessed need. In that year I started in Boston the first college ever opened for the education of young women in the entire art of cutting and making dresses. Such colleges have now become very numerous; but I am sure no one can intelligently contradict me when I say that I opened the first Dressmaking College on this continent, and, so far as I know, the first in the world.

Complete success, even from this point, was not easy. The superiority of my system from the start made many covetous of its advantages. The valuable inventions that had cost me weeks, months, even years, of study and experiment, were appropriated without acknowledgment or thanks, by rival dressmakers. I was positively compelled to patent my inventions.

In 1881 I exhibited my first system at the fair held by the Massachusetts Charitable Mechanic Association in Boston. At that time, in order to prove the merit of my work, I daily cut and tried on waists

free of charge, for the public to criticise. I followed this for many weeks, and when the highest award was given me, I felt that I had well earned it.

At the fairs held three and six years later, the highest medals were also awarded to my system.

Soon after this I introduced my improved simplified system, which took the first medal at the Columbian Exposition in 1892. After my system had in this way become favorably known, imitations became numerous.

It may be an occasion of curiosity to some of my old friends that my system is now universally called "The Harriet A. Brown System," instead of, as at first, "The Brown System." The reason is, that the name "Brown" being a common one, several spurious systems have been named "Brown Systems," for the express purpose of obtaining business under cover of my reputation. It has been a business necessity for me to protect my patents, and in some instances to enforce injunctions on rival establishments. This has been, to be sure, very disagreeable, and has caused me much nervous strain. But whatever I have done or may hereafter do, in this line, is justified by the natural law of self-preservation.

That my system obtained a great triumph at the Columbian Exposition in Chicago, must be by all conceded. To competent judges was committed the duty of designating the best dressmaking system in the world; and this award was given to my system. It is a similar testimony of superiority that virtually all the great industrial institutions of America, founded for the express purpose of helping young people of both sexes to become experts in practical business, that they may be better enabled to earn their own livelihood, have selected this system as the best for their uses. See the list of these institutions, together with the industrial departments of the Young Women's Christian Associations in many of our cities; consider what a recommendation of the system it is that these, with all other systems to select from, see in this a simplicity and directness of adaptation that make it the very best for their uses.

The practical superiority of this system has been many times dem-

onstrated by making a perfect fit without the dress being tried on. This method is not recommended as a rule; but the system is now so perfected in completeness and exactness that one practiced in handling it may with entire confidence guarantee a good fit without the dress being even once tried on.

But the success of my system in which I take the most satisfaction is the assistance it has given to hundreds and thousands of young women who have had their own way to make in the world, and with whom real friends have been none too plenty. This system has been their best possible earthly friend, by enabling them to help themselves and secure personal independence. How many of these young women, who have been brought from a state of dependence to self-respect and usefulness, have confessed their indebtedness to the system which I have by years of patient study prepared for them. It is indeed a deep satisfaction in my years of maturity, that my life-work, with all its wearying toils, has been of real benefit to so many struggling young women, whom my own experience has taught me to regard with heartfelt sympathy.

Science in Dress.

SCIENCE in dressmaking has to do only with the principles on which correct dress fitting and tasteful dress finishing must be based.

Fashion in its very nature is ever changing, and, as all know, in few things does fashion change oftener than in the minor modeling of ladies' dresses. It is more than the most of us can do to learn even what the exact fashion in ladies' dresses really is; it is more than any of us can do to foretell what and when the next fashion — in size of skirt, in furbelows, in ornamentation — is to be.

If a student of dressmaking could be an observer of an ultra-fashionable assembly of the most *élite* of the "upper ten," or the "four hundred," where the fortunes that may be devoted to dress are small if not reckoned in scores of millions, where each dress is a separate creation, and must be a "dream" and a "poem," would it be within

limits of the possible for such an observer to report the prevailing fashion? Truly, to discover the existing mode, when every dress would be a failure if not different from every other dress, would puzzle the best of us. Yet, as we readily see, even in this fascinating variety there would be some common characteristics. If, for instance, we should note that the skirt or the sleeves of any dress were of a by-gone mode, that dress would be a failure. Just what the fashion is in such a select company, where the whole world and all past ages can be drawn from to make woman's dress ideal, it would be a very alert observer, truly, who could determine.

And if we could by any genius of alertness decide what the existing fashion is, how can one learn when and in what the present mode will change? Shall we trust the fashion magazines? In their periodical announcements they miss as often as they hit, and it would surely be a pitiable woman who tried literally to compress herself into the likeness of the models of the magazine fashion-plates. Shall we go to Paris, and see, first-hand, the creations of the world-renowned men dressmakers of the French capital? By the time we got back to America the style might have got there ahead of us, and been superseded. Fashion in woman's dress is indeed always too vanishing a thing to yield to any one a full and satisfying view. Let us not regret that it is so. Change, in its place, is desirable. We need it in dress, as in other things, to be saved from dread monotony.

It scarcely need be said that this volume does not aim to be a fashion-book. It makes no pretence of giving information in regard to passing fashions in woman's dress.

It does aim to give practical instruction in the science of dress cutting and making.

Science in preparing a dress — that is, exact application of the laws of proportion, symmetry, neatness — is essential to beauty in all fashions of women's dresses.

Who has not seen on some woman of crude taste a dress of rare material and costly embellishment which, for want of scientific cutting and making, has had a disagreeable appearance of slovenliness or dowdiness?

What may be expected of this volume is that the one who thoroughly learns and carefully applies the scientific system of which it is the exponent, will be able to make any dress of any fashion fit and grace the special form of the woman for whom it is designed.

The principles herein set forth are as essential to correct dressmaking in the dreamy ball dress of hand-made lace, as to the becoming street dress made of the most ordinary material.

Only by application of scientific principles can any dress be made comfortable to the wearer and pleasure-giving to the beholder.

Facts One Should Know.

Every woman desires not only an easily fitting garment, but she wishes the points of beauty and grace of her figure displayed to advantage.

Nearly every one can cut from a block pattern, with results that may be partially satisfactory; if the garment be too long or too short waisted, alterations may be made, the lines of the waist may be changed; but after exercising much patience, and spending time in "drawing in" and "letting out" cloth, a skew or a twist is almost sure to be the result.

All these annoyances may be avoided by taking measurements and drafting a pattern for each person, which with this system will insure a perfect fit; but in taking measurements, it should be understood that they must be positively accurate.

Before cutting, one should have a definite idea of the style of garment to be made: whether the front shall be plain or fancy, the waist long or short. The style of sleeves, collar and skirt must be considered; in fact, one should be able to fashion the garment in imagination before the work is started.

The style of person should be taken into consideration: a slight figure does not look well in a severely plain dress, while puffs and ruffles are not appropriate for a stout person. A small person may wear light colors, plaids and figured goods to advantage, while plain

goods and stripes tend to render a stout figure more genteel. Dark colors are especially suitable for large figures. Bright colors will more quickly reveal any defect in fit or figure. Goods with a luster, like satin, cause a person to look larger, than those with a dull surface.

These suggestions should be borne in mind in the selection of goods. Measure the goods, to see if the quantity meets the requirements of the design.

Fit the dress over the corset worn when the measurements were taken (if possible), and have the corset adjusted as it will be worn after the dress is fitted.

Note.—The Harriet A. Brown System is patented; infringements on its patents are forbidden under penalty of law.

THE CHART.

This book, it is needless to say, is founded on the chart of the Harriet A. Brown System. The first requisite is of course to obtain this chart.

At one time any system expressed by a chart was considered of little value; but since the appearance of this chart, that opinion has been reversed. At an early period the Harriet A. Brown System itself required the use of a square and a rule with mathematical scales. This form of the system gave very good satisfaction until it was superseded by the chart, which will more than meet the requirements of a square or rule with mathematical problems. These are hard to learn and apply. The square is well enough in the hands of a tailor, and with his experience answers his purpose.

The success that has for ten years attended this revised form of the system has been to many practical dressmakers a surprise. All prejudice against the chart has been overcome by the actual work done by the one now in use. The chart is made of leather pressboard, very durable. It is in seven pieces: back, side-form, under-arm piece, dart, sleeve-top, straight edge; it can be easily rolled up, and as easily carried

as a music-roll; it weighs but ten ounces. It is in every respect more convenient than any of the contrivances requiring the awkward square or other clumsy machinery.

It is difficult to fairly judge of any system by its picture; it is much easier to understand the merits of the DRAFTS which are made by the use of the system. Such pictured drafts, in connection with full instruction to make them, will be found elsewhere in this volume.

This is not a complicated system, or difficult to learn. The improvements have been mainly in the line of simplification. Those who became acquainted with the square had some reason to complain of its complexity.

The claim made for this system in its present form is that work can be done more quickly and accurately than by any other system.

1. It was the first to put in practice the principles that on perfect measurement and accurate basting, depend a perfect fit.
2. It was the first system to require careful basting and pressing.
3. It never gives fullness around the arm-seye and top of darts.
4. It was the first system to teach cross-bias and seamless waists.
5. It was the first system requiring two under-arm pieces for stout forms.
6. It is the only system adapted to class-work.
7. It is the only system by which a draft can be made in five minutes by a practiced hand.

This system is for sale *exclusively* at the HARRIET A. BROWN DRESS MAKING AND CUTTING COLLEGE, 149A Tremont Street, Boston, Mass. It can be sent to any address on order.

Lessons by Mail.

I have many applications from parties at a distance who desire to become good fitters and have the best system, and have naturally decided to adopt the Harriet A. Brown System, who yet find it impossible to attend any place where it is taught. To such the way to success is open through the mail.

The system is so simple it can be easily comprehended, and by following directions laid down in this book, success is sure.

It is an advantage of course to learn of some competent teacher when

one does not understand dressmaking; but many are prosperous dressmakers who have taken up the system by mail, and have gained complete knowledge of it by corresponding with the inventor and patentee. The price of system is $5.00. The public mail is excellent, its service being swift and sure.

Patterns Drafted.

Patterns of waists, coats, skirts, sleeves, shirtwaists and bishop sleeves drafted and sent by mail.

Course of Instruction.

A special course is given at some of the institutions for the benefit of those who, being already familiar with the details of dressmaking, wish to learn the system only.

To those who wish to study the dressmaking from the beginning at an industrial institution, we give the following course of study, which has been taught at the college in Boston:

Method of threading needle, making knot and using thimble.
Position of body while sewing.
Basting and running.
Stitching, back-stitching, combination stitching and overcasting.
Overhanding and matching stripes.
Hemming, felling.
French hemming on damask.
Gathering, putting on bands, putting in gussets.
Button-holes, sewing on buttons.
Eyelets, sewing on tapes.
Herringbone stitch on flannel.
Hemstitching, whipping ruffle.
Patching, cashmere darning.
Weaving, stockinet darning.
Uniting of corners, chain stitching, feather stitching.
Slip stitching and blind stitching.
Talks on the manufacture of cloth, and the articles used.
Choice of material.

Taking measures.
Machine stitching.
Drafting drawers.
Talks on embroidery.
Drafting, cutting, basting and making skirt.
Cutting, fitting and making under-waist.
Instruction in the use of patterns.
Advance machine work.
Cutting, fitting and making night-dress.
Drafting, fitting and making a dress without a lining.

Cutting and Fitting.

Drafting plain waist.
Drafting waist with two under-arm pieces.
Drafting waist with one dart.
Cutting lining and material.
Basting lining and material together and fitting same.

Some of the Institutions in which this System is Taught.

Mechanics' Institute, Rochester, N. Y.
Drexel Institute, Philadelphia, Pa.
Winthrop Industrial College, Rock Hill, S. C.
Young Women's Christian Association, Newark, N. J.
Normal School, Providence, R. I.
Winodaughsis Club, Washington, D. C.
Industrial School, Jacksonville, Fla.
Benedict College, Columbia, S. C.
Industrial School, Louisville, Ky.
Catholic Women's Christian Association, Brooklyn, N. Y.
Women's Educational and Industrial Union, Buffalo, N. Y.
Samuel Ready School, Baltimore, Md.
Industrial School, Newport, R. I.
State Normal School, Baltimore, Md.
Industrial School for Girls, Middletown, Conn.
Thayer Home, Atlanta, Ga.
Business College, Plymouth, Mass.
State College, Orangeburg, S. C.
Eckstein Norton University, Cane Spring, Ky.
Young Women's Christian Association, Newark, N. J.
Storrs Agricultural College, Eagleville, Conn.

DIRECTIONS FOR USE

OF THE

HARRIET A. BROWN SYSTEM.

To Take Measures for Waist.

(See blank for Registry of Waist, p. 23.)

Bust.— Standing at the back of the person, measure over the fullest part of the bust, drawing the tape together at the back about eight inches from the top of the spinal collar-bone.

Length of Back.— Place the tape at the top of collar-bone; measure down full length.

Side Seam.— Place the tape where the arm drops at arm-seye; drop the tape line, slanting a trifle toward the back to waist-line.

Under-arm.— Place the tape well under the arm, extend to waist-line.

Width of Back.— Measure between the shoulders straight across about five inches down from neck-bone.

Waist Measure.— Measure tight as tape can be drawn around the waist.

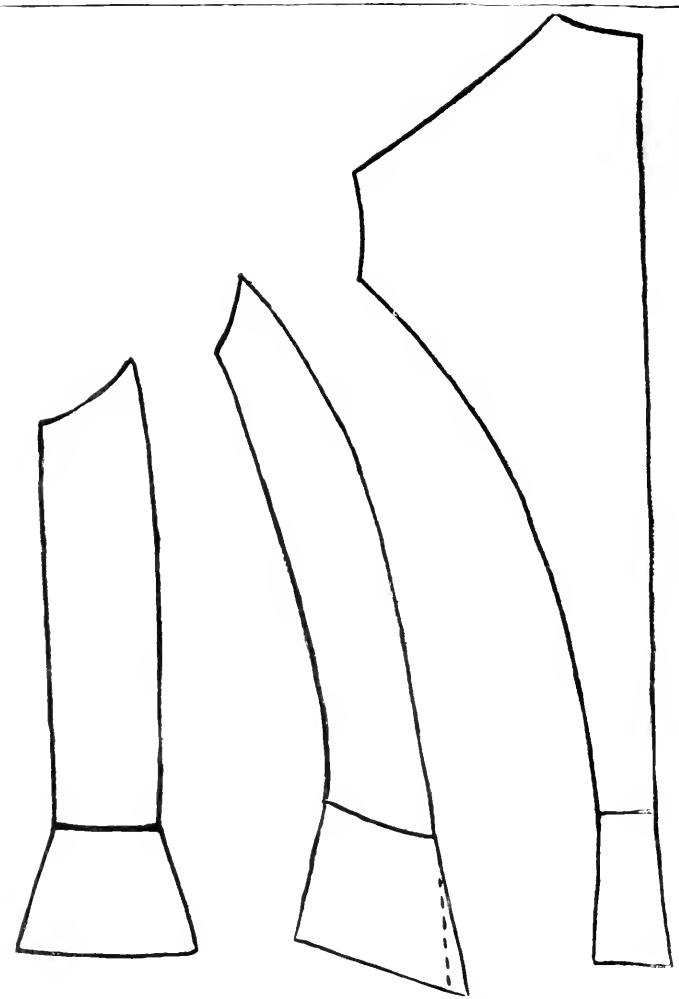
Point.— Place the tape in hollow of the throat; carry tape to length of point down below the waist-line.

To Draft a Waist.

(See diagram of Back, Side-form and Under-arm on next page.)

Back of Waist.— Place the back marked "A" on paper. Dot in holes top and bottom of back arm-seye where one-half width of back reaches. Then follow up and mark in bust measure for width of back neck. Draw around neck. Then draw down to whatever length of back waist is taken. Extend to bottom. With chart draw shoulder. Then place the hole on chart at bottom of waist, and draw up to back arm-seye. Then draw down to bottom.

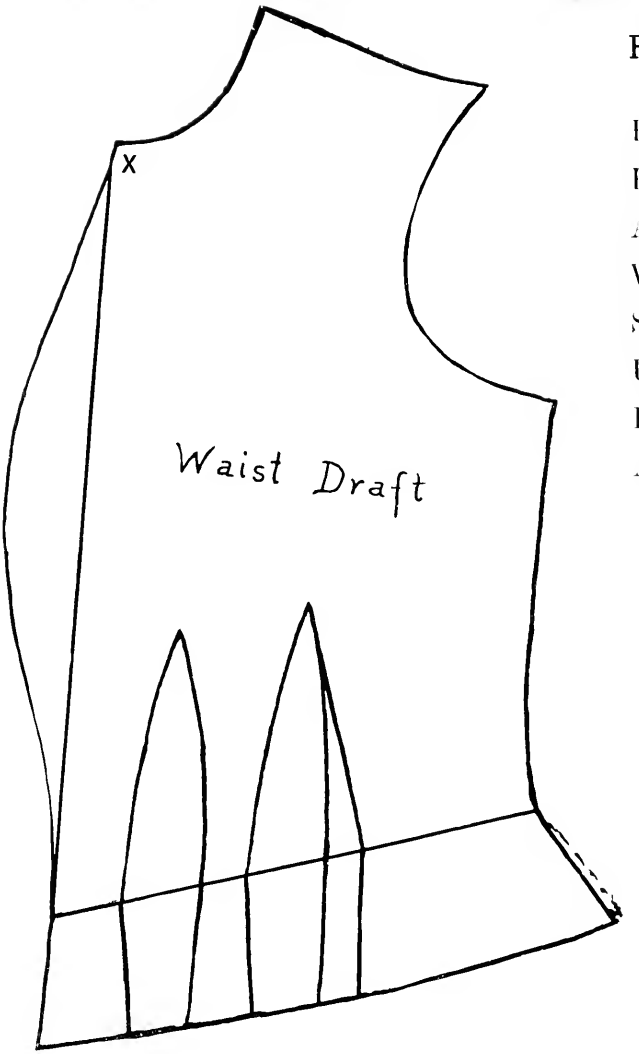
Side-form B.— Place Side-form B on paper. Draw line down where it is marked side seam to waist-line. Dot in whatever waist measure, then go up where it says bust measure. Dot in bust measure. Draw line from bust dot to waist dot. See that you have your



Back, Side-form and Under-arm Draft.

length of side-seam measure. Then measure curve on back and side-form curve, which must be the same. Place waist-line at waist dots; extend to bottom.

Under-arm Piece.—Place under-arm piece on paper. Dot in waist measure. Dot at top lines where you see the bust measure. Draw around arm-seye down to waist-line. Draw with outside side-form to dot at bust from waist dot. Both side seams must measure the same as taken on person, also under-arm seam.



For Registry of Waist Measures.

Bust .....

Length Back Waist .....

Around Waist .....

Width Back .....

Side Seam .....

Under Arm .....

Point .....

Arm-seye .....

Front.

Draw line for hem down on the paper. See X at top of straight line on form. Place that X on straight line of paper you have marked for hem. Dot in hole for neck.

Then place hole at waist-line on the same line. Now go back to where the lines cross the shoulder. They are the bust measures. Follow down around the arm-seye to the bust measure, then stop.

Then go down to where it says dart-lines. (Dot in holes.)

Then go down to waist-line, dot in holes for bottom of darts.

Before taking up the form dot at bottom of basque at straight lines.

Then go back and draw shoulder, from neck to last dot.

Then go down round to bust measure, dot at arm-seye with bottom of form, draw waist-line to waist measure under arm.

You now have the dots made on waist-line and on dart-line. With dart-form draw dots to waist-line.

Extend dart-lines to dots on bottom of basque. Straight lines.

With the tape measure go through the waist-lines of the pieces drafted.

Then through the front, skipping over darts and space between darts, to whatever the waist measures.

Draw straight or curved lines to waist-line. Place waist-line on chart at waist-line. Draw for swell to dot at neck.

Tracing out Lining.

After completing and proving the pattern, proceed to the tracing of lining. Instead of placing the pattern straight on the lining at front, incline it in at waist-line two inches, slanting from the top.

This is only for tailor waists: other patterns must be laid on the straight line of lining. Allow one-half inch for seams. Be sure you trace on the lines accurately.

For tailor waists trace a line two inches above waist-line, also below. This is for fullness in lining. In cutting linings for loose outside, baste back side-form onto the back and baste up the back seam. After stitching the three seams turn the edges of each seam in and stitch down, leaving it wide enough to run a steel or whalebone in. Featherbone may be stitched on, and is a much neater way of finishing seams than to pink them; or seams may be bound, if one prefers.

Stitch darts of lining, cut open, and prepare the same. Turn edges in and stitch the same. There is more firmness to linings prepared in the above way.

To Baste Lining on Outside.

Always baste with lining up.

Place the outside and lining together.

Begin to baste from the front of waist on waist-line; baste across until you get to the back dart, then push the lining in a little fuller than outside, to under-arm seam.

Push the lining down slightly to waist-line.

Baste on line that is traced two inches above waist-line from front to back dart, then push the lining in again, basting quite fine on the cross-bias to seam under arm.

Push the lining slightly up to waist-line, then baste third line two inches below waist-line same way.

Baste up through space of darts, then push a little fullness down from shoulder seam, and continue basting to top of shoulder.

Baste around darts. Baste *in* the front tracing. Do not turn the front in.

Baste to within one-half inch of tracings around neck, across shoulder, down sides, pushing a little fullness in on the cross-bias.

Then baste around arm-seye quite fine one-half inch in; this to remain until waist is finished, to prevent arm-seye from stretching.

The Under-arm Piece.— Baste in the waist-line, then push fullness in a little. Baste lines above and below waist-line. Then baste to within one-half inch of tracing, as seen in cut, pushing lining in a little full.

The Side-form.— Baste in waist-line, pushing in a little fullness. Baste the two lines above and below waist-line, pushing in fullness. Then baste to within one-half inch of tracing, both sides, pushing in a little fullness of lining; this will prevent wrinkles around waist.

The Back Piece.— Baste waist-line, the one above and below, holding in fullness as before directed, back to within one-half inch of tracing, inclining the lining loosely in through the back.

Basting Waist Together.

Now the outside is basted on, you will proceed to baste them together. Never attempt to baste darts before they are cut open to within one-half inch of the top. Begin at top of darts and baste down, regardless of the waist-lines: hold the bias side of back dart tight for one inch down. This prevents fullness at top of darts in a tailor waist.

Put waist-lines together in tracings, then baste to top of the tracing, holding the seams tight and firm. Then baste down over the hips.

The rounding curve is a very important seam. From the waist-line up to where it begins to curve, hold very tight. Place tracings together at arm-seye, then the fullness will come in across the shoulders, which gives more ease and is more comfortable; the under-arm piece to be basted the same.

To Baste Shoulders Together.— The front of shoulder seam will be shorter than the back. Stretch the front very hard so it will be very tight, and the back seam will come in quite full. You now have the waist ready to try on; but before trying on notch all seams at waist-line. The arm-seye should never be pared; you must see that it looks large enough before trying. Snip and stretch the arm-seye; then if it looks small let it out at the under-arm seam a little, also a little at top of shoulder.

A waist is ruined when you begin to pare out the arm-seye; it causes tightness across the bust.

Fitting the Waist On.

After the waist has been fitted on the person, you will then see where it has been pinned up. You then turn the front of waist for the hooks and eyes. If the lining is finished separate, turn in and stitch for steel or bone, to be run in before hooks and eyes are put on. Fold the waist together wrong side out, and pin together the following points: waist-line entirely across; top of darts together, and lines of arm-seye, to prevent slipping while shaping the bottom; trim one side by the other. The side already trimmed is here supposed to have been shaped when fitted.

Trimming and Clipping.— Seams exactly even at waist-line and two inches above. Round each point uniformly. You are now ready to bind the seams.

Stitching Waist.

Hold seams very tight through the machine. Darts must be stitched from top and very pointed, leaving ends of silk to tie. Have loose ten-

sion on the machine, so the stitching will not draw and cause the waist to wrinkle. Be sure and not go inside of the stitching at arm-seye, but a few stitches outside.

This one small item is of great importance, and will save your paring out the arm-seye.

You will proceed to the next important work of PRESSING SEAMS. Before you begin to press the seams see they are cut in neatly at waist-line, also two inches above the waist-line: this is done so that the waist is more easily pressed and fits better. A great deal depends on the pressing of a waist. When the goods will admit, wet the seams and press very hard. Great care must be used in pressing the darts of a tailor waist. Before pressing the darts cut them open as far as will admit, then wet a little all around top of lining outside of the dart, also in the dart. Then move the iron very softly until you get above the dart, then press down hard on the goods. Never move the iron so as to stretch the dart at top. This way of pressing will avoid poking out at top of the back dart, which is so often noticed on tailor waists.

When you try a waist on, be sure you get it well on and into the form before pinning the front. Begin at top to pin the waist, then work it into the form. You will often be obliged to lift the waist up to get the waist-line where it belongs. A waist should be put on as carefully as a glove is fitted on the hand. A great deal depends on the first trying on. Then shape the bottom of waist.

Binding Seams.

To make a neat-looking waist, select binding and bone casing to harmonize with the lining. Neatly trimmed and bound waists are as desirable as artistic designing. In BINDING SEAMS, fold the binding over the edge of seam and run neatly, holding binding a little full. If very thick goods, they may be overcast. It takes much longer to overcast well than to bind seams.

Finishing Bottom.

The waist being shaped the proper length, cut a bias strip of canvas three-fourths of an inch wide; baste on the bottom, then outside over the canvas, and cross-stitch down to lining.

To Bone a Waist.

Many dressmakers will still continue to use whalebone, but featherbone is largely taking its place.

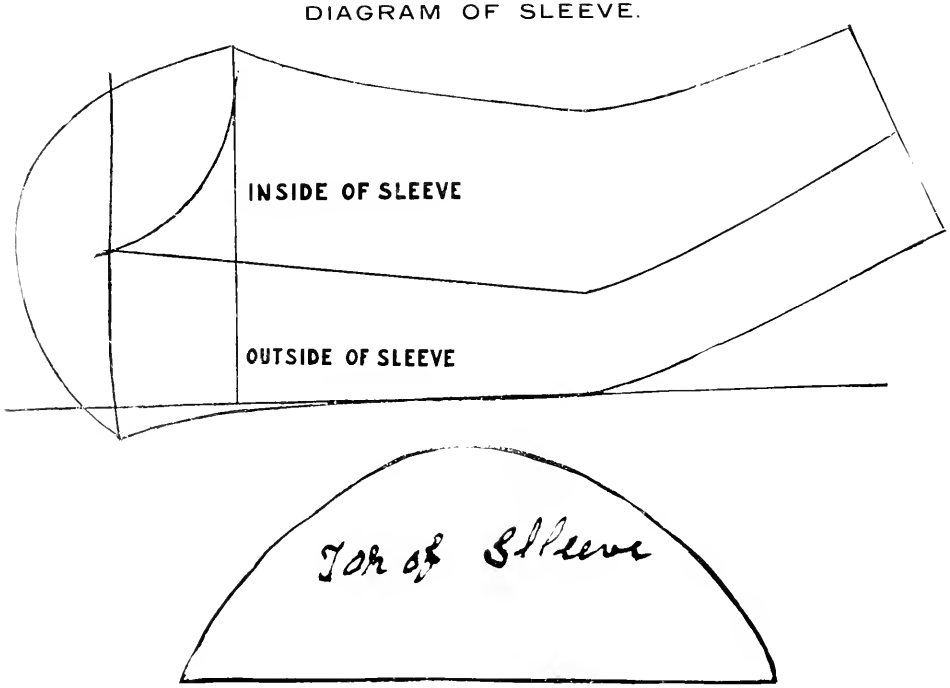
In using bone casing, begin at top. Sew both sides of casing on a little full, leaving one-half inch loop at top to run the bone in: bring casing down over the canvas at bottom to within one-quarter inch from bottom, and fasten at bottom. Steels may be run in these casings if one wishes.

Bones put in this way will never poke through. Great care must be used to keep the bottom of waist evenly trimmed.

When bones are used, they should be soaked one-half hour in hot water. Put them in while warm.

Slip the bone through the loop at top of casing: spring the bone in as tight as possible. Sew through at top, then two inches above waistline and at bottom on the canvas. Be sure to sew each side of bone, so it will stay in place. So much depends upon a well-boned waist that its importance should be realized in finishing a waist. Silk facing cut on the bias is better for the bottom of a waist, and when well put on gives a very neat finish. Hold the facing quite tight in basting on.

DIAGRAM OF SLEEVE.



Measures for Sleeve.

Place tape at top of shoulder bone, measure to elbow. Then down to full length to bone at wrist.

Place tape close up under arm, then measure round arm.

Measure round elbow over bone.

Place thumb in center of hand, measure round hand.

To Draft Sleeve.

Draw line 2 inches in from edge of paper. Place measure at top of paper and mark at 1, 3, 6; draw lines out from each dot.

Measure length to elbow, from No. 1 line. Then down full length of sleeve. Draw straight line from elbow. Measure in from length of sleeve 4 inches; from that dot measure in 2½ inches and dot.

Measure in from elbow 2½ inches. Measure in on No. 3 line 4 inches. Draw line from elbow dot to 4 inches in, to length of sleeve.

Draw line from 2½ inches at elbow down to dot at length of sleeve. Draw line from 2½ inches at elbow up to 4 inches to line 3.

To get measure round top of arm. Place whatever the measure may be on No. 6 line, bring the other end of tape over on inside line. Make a dot at double ends of tape; same at elbow and hand. Draw lines from those dots.

See X on curve. Place that at line where you see 3 and marked, draw down round to No. 6 line, for top of sleeve. For under of sleeve, place X at No. 6 line and draw round to where you see 4.

After sleeve is drafted add 1 inch on back of sleeve at No. 3 line and draw halfway down to elbow.

How to Cut and Baste a Sleeve.

Lay the elbow on straight of goods, upper and under; cut them out. Baste the outside on the lining. Begin to pin the sleeve from the tracings at waist, inside seam. Then lay the sleeve on a table, begin at bottom and pin nearly to the elbow. Then bring the top over on the under part and pin. Do not try to put tracings together at top; they invariably come together.

After you have pinned the sleeve together hold it up to see if it hangs right and smooth. The fullness will come in where it belongs at elbow.

Basting Sleeves in the Garment.

Sleeves are of great importance, and no one can be successful who does not understand the science of cutting and basting them.

A great deal depends on basting sleeves in a garment. To baste a sleeve in a garment you first place the under-arm seam of sleeve two inches from the under-arm seam of waist. You then begin to pin it into the garment, keeping the sleeve quite loose. Where there is no fullness keep it quite loose until you get up to where the fullness begins.

There can be no rule for the outside seam of sleeve; about down to the seam of back side-form or a little lower does not matter. After the sleeve is pinned in hold the waist up; you can easily tell if it looks right.

Double Draft for Stout Figures.

Number of inches to be put into the side-form at waist-line for the stout form.

For	28	waist	measure	.	.	$2\frac{1}{8}$	inches
"	29	"	"	.	.	$2\frac{1}{4}$	"
"	30	"	"	.	.	$2\frac{1}{2}$	"
"	31	"	"	.	.	$2\frac{1}{2}$	"
"	32	"	"	.		$2\frac{1}{2}$	"
"	33	"	"	.	.	$2\frac{3}{4}$	"
"	34	"	"	.	.	3	"
"	35	"	"	.	.	3	"

For stout figures draft back same as for other drafts. Then draft side-form to waist-line, mark in on waist-line $2\frac{1}{2}$ inches as given for 30 waist measure on scale above, then finish same as other drafts.

Draft the front according to the measures, adding the French bias. Then measure out from last dart 4 inches to under-arm seam. Stouter forms require more.

Now measure the back and side-form and front through waist-lines, skipping over the darts, out to where the 4 inches is marked. If the waist is 30 it will come out to 10 inches.

For Bust.—(See bust-lines on Chart.) Measure through the back and side-form on bust-line; then through the front on bust-line. If the bust is 42 inches (for instance) it will measure out to about 17 inches. From that measure out to one-half of the bust (21 inches); if you have 4 inches you will have 2 inches to put in at the top of each piece, and 2½ at the bottom of each piece.

Then proceed to draft the two pieces. For the first piece draw straight line down, and square across at bottom; then measure out 2½ inches; at top, 2 inches. Draw line to top a quarter inch longer than under-arm seam; draw arm-seye with under-arm piece curve; finish bottom.

You will now draw the next piece with the under-arm piece. First draw round arm-seye down to waist-line. Then mark in 2½ inches at bottom and 2 at top. Then measure down and get length of side seam, then measure 8¼ on next line. Now with under-arm piece place it at dot 2½ inches, then extend past the top dot to arm-seye.

Then you will measure down from top to whatever side seam measures. Draw waist-line; finish bottom.

THE CHILD'S DRAFT.

Measures to be taken for children.

Bust.
Length of back (be sure you do not take it too long).
Width of back.
Around the waist.
Point (from collar-bone).
Under arm.

Sleeve:

To elbow.
Full length.

Around top of arm.

Around elbow.

Bottom given in drafting.

The child's draft is outlined on the chart to easily guide a pupil who has become familiar with the regular draft. It is not necessary to minutely describe this draft: the following general directions will suffice.

For the Back:

Place the back of the chart on the paper as usual.

Dot at length of back; dot at neck in the bust for the neck width; dot in holes for the width of back. From center of back at waist-line mark in 1½ inches. Draw the shoulder-line and around back arm-seye.

On the side-form find the waist measure, and place it on the dot you made 1½ inches from center of back, and mark width of side-form at waist-line.

Find bust measure at top of side-form, and place it at the end of the back arm-seye line. Draw the arm-seye to side seam edge of chart.

Place the under-arm piece on, and dot same as with side-form.

The back, side-form and under-arm piece are now drafted together. [It will be observed that this is similar to the shirtwaist draft.]

Get measure for under arm and draw the line and the waist-line.

Always raise the shoulder one-half inch at outer end and draw line to point at neck.

For the Front:

Draw a straight line, and on it place the front of the chart.

Mark around neck, in bust measures at each end of shoulder, down around arm-seye and in the bust measure. Mark in hole at point at waist-line where it says "Child's Draft." With chart draw shoulder-line and down around arm-seye. Get length of under arm and draw waist-line.

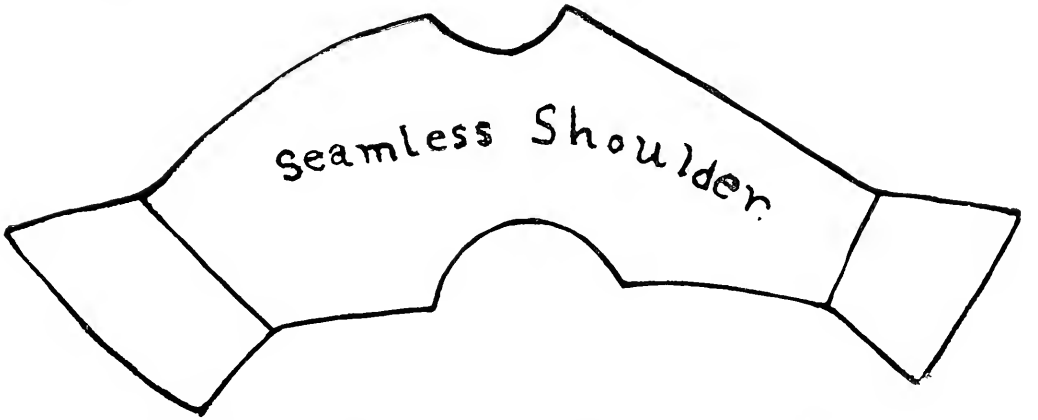
For the darts, dot in from front on waist-line 2 inches or less, according to the waist measure. Allow 1 inch for first dart, then space off ¾ of an inch, then 1 inch for next dart. Measure up from center of each dart 4½ inches for height of dart. Then draw darts with dart-piece, moving dart-piece up so darts will be quite straight.

Now go through all of the pieces, backs first then front, skipping the darts and measuring space between them, and go out to whatever the waist measures. Then draw under-arm seam.

NOTE.— Many people put one dart in a child's waist, but two are much better; after a girl is ten years old she requires the surplus space to admit of growth. Outsides are put on to suit the taste.

The Seamless Shoulder.

With the seamless shoulders the waist may be drafted with or without darts.



For a stout figure darts are preferable, also one or two under-arm pieces, depending on the size of the waist.

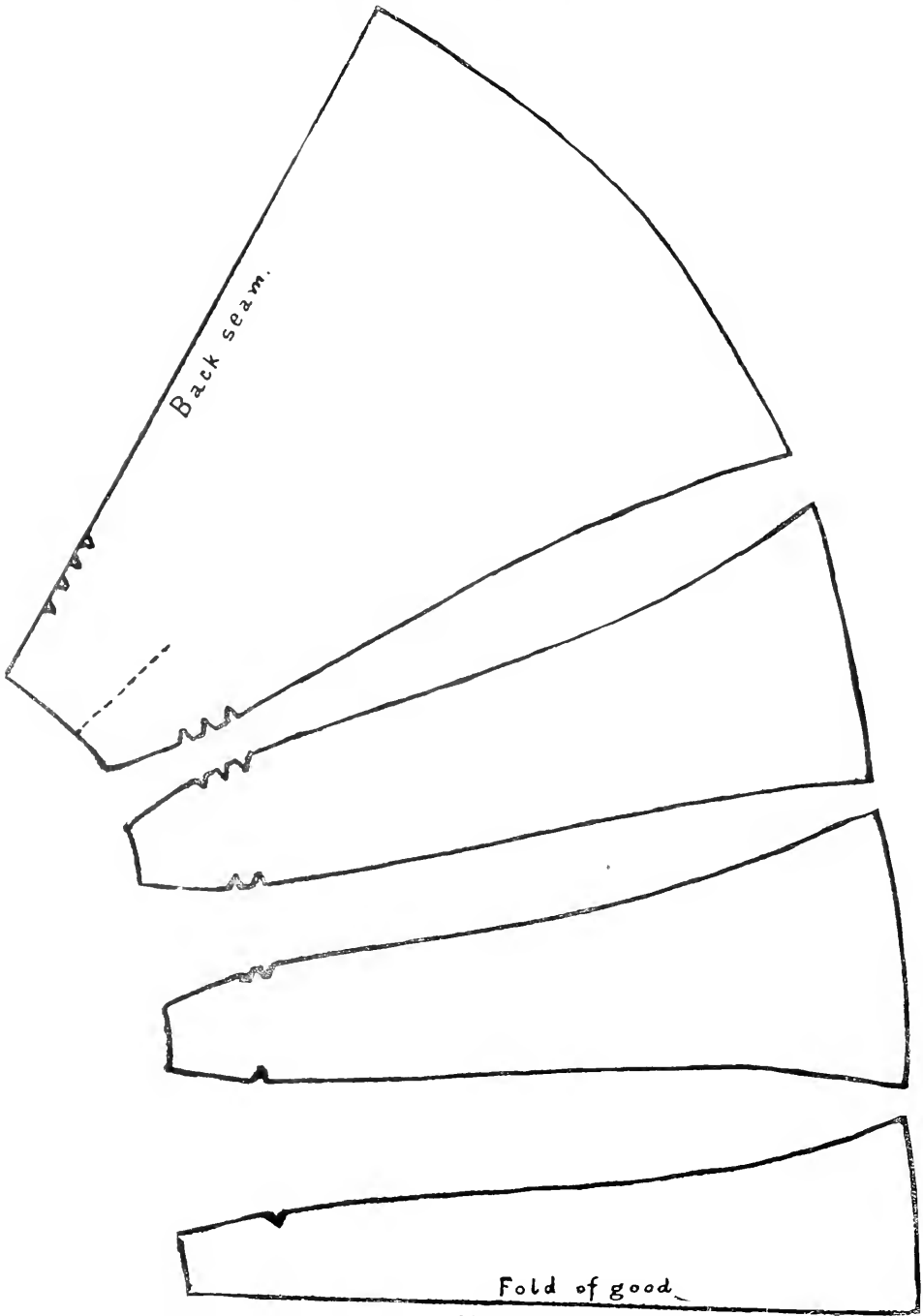
A stout figure looks much smaller with a waist cut in this way.

TO THE PUBLIC: I desire to say that Harriet A. Brown of the Boston Dress Cutting College, 149a Tremont Street, Boston, is the first to invent a system of dress cutting whereby waists may be cut with no seams on the shoulders, and protected by United States Letters Patent, No. 392,493, bearing date Nov. 6, 1888. There are many persons attempting to impose upon the public by claiming the seamless shoulder, but Harriet A. Brown is the original inventor, and the only person by law authorized to cut and make a seamless shoulder. Any person so doing will be prosecuted as infringers according to law in such cases provided.

F. G. HUTCHINSON,

Attorney for Harriet A. Brown.

The Skirt.



THE SKIRT

This cut represents a seven-gore skirt, which is a practical skirt. The use of the following table will assist in the drafting of the pattern.

TABLE.

FOR 24-INCH WAIST MEASURE, AND 38-INCH HIP MEASURE.

HALF FRONT.		FIRST GORE.		SECOND GORE.		BACK GORE.	
Top.	*Bottom.*	*Top.*	*Bottom.*	*Top.*	*Bottom.*	*Top.*	*Bottom.*
3½ in.	12 in.	3 in.	17 in.	3 in.	16 in.	8½ in.	30 in.

The plait in the back must not take in the next to the back seam.

After the seven-gore skirt has been drafted by the use of the above table, it will be found an easy matter to form a table and draft a pattern for any style of skirt, after taking correct measurements.

The Measures Taken for a Skirt:

Around the waist.
Around the hip (5 inches down).
Length of the front.
Length over the hip.
Length of the back.

Directions for Drafting Seven-gore Skirt With or Without Flare.

From straight edge of paper mark in 4 inches at top, mark down 1 inch from center of front and slope to the 4 inches. Measure down 5 inches for hip. Slope to top, taking off one-half inch at waist, where it measures 4 inches out.

Measure in 11 inches at bottom and draw line to hip, making a good curve; from line at bottom take off 1 inch and curve to center of front.

For flare skirt, mark up from bottom 14 inches, then from 14 inches mark in across 7 inches, then curve from bottom up to 7 inches, then to the hip; this comprises the front.

For the next two gores measure for the length. Then measure in 4½ inches at top and 5 down for hip. Then measure in 6½ inches for

hip. Slope off to 3½ on both sides at top. Measure in at bottom 15 inches, draw line up from bottom 14 inches and 7 inches across; leave 3½ inches each side, and slope from bottom up; then curve to the hip, giving a good slope. Refer to cuts in shaping the pieces.

For Back of Skirt.— If for one inverted plait, measure in for one-half 10 inches at top; at bottom for one-half, 28 inches. Then draw line to top. Then curve out from bottom if you wish it to flare. The hip measure must extend to 4 inches on the back, where you see dotted line on cut. Leave all the fullness from the 4 inches, as your hip measure comes to those dots, which is supposed to be the center of back.

The front is drafted as for a waist, except that only one dart is used.

To make the dart, measure in on the waist-line 2½ to 3 inches from the front, and make a dot. Measure in 2 inches further and make another dot. From the middle of the space between these dots, measure straight up 5 inches and make a dot. By these three dots draw the dart.

There should be 4 inches between the dart and the under-arm seam.

The back of the chart is used for the curve of the front.

To Put the Canvas in a Coat:

Shape the coat before basting in the canvas.

The canvas must be cut the same as the front; the shape you will see indicated by dots in the cut.

Cut the darts open after pressing the canvas. Shrink the canvas into shape.

Cut open the dart of the outside and press it.

For the Eton Jacket.

Draft back and side-form together.

A seam in the center of the back procures a better fit.

The under-arm piece is drafted separately.

Secure the dart of the canvas and that of the outside firmly together. Then baste the canvas in smoothly.

Be sure to leave enough goods on the front.

TO DRAFT A SHIRTWAIST.

Measures.

Bust (always larger than for a waist).
Length of back waist (shorter than for a waist).
Width of back.
Under arm.
Around waist.
Point.
Neck.
Around top of arm.
Around elbow.
Inside seam of sleeve.
Arm-seye.

For Back:

Place back of chart on straight edge of paper.

Draw around back neck from bust measure; dot for width of back, top and bottom where you see "widths of backs"; draw shoulder-line, and around back arm-seye with outside of chart. Dot for length of back waist measure.

Now on back side-form find hole for waist measure, and place it over dot where length of back comes, and at waist line of back side-form make a dot. Then on back side-form find bust measure at top, place it at lower end of back arm-seye line, and continue that line to "side seam" edge of chart.

Place under-arm piece on, and dot bottom and top in same way as with back side-form. Add one inch at waist-line and measure down for length of under-arm seam; then draw line which finishes the back.

Raise top of shoulder one-half inch for shirtwaists and draw line to neck dot.

For Front:

Mark in four inches at top and at bottom of paper, and draw a straight line.

Place front of chart on line and proceed to draft same as for other waists: around neck, in bust measures at neck and at bottom of shoulder, then down around arm-seye in bust measures.

Draw shoulder (a little longer than for a waist) and arm-seye.

Get length of under-arm seam; measure straight down from bust, then go in one inch, which will give the correct point for bottom of under-arm seam. Get length of point, and draw waist-line.

For Bishop Sleeve:

Fold paper wide enough for width of sleeve.

Place rule at top of paper and mark on edge of fold at 1, 3, 6. Draw straight lines same as for other sleeves.

From No. 1 line get length to elbow, and make a dot; extend down to full length of sleeve, making length less for the band.

On No. 3 line mark in three inches.

On No. 6 line get size of arm from measure already taken.

Mark for size of elbow as taken.

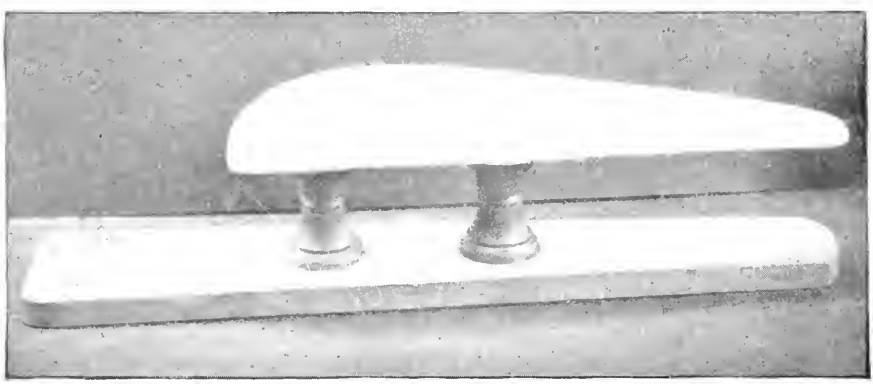
Mark for size at bottom, allowing about five inches for the proper fullness for cuff.

Draw the inside line of sleeve. Apply inside measure of sleeve before finishing bottom. Draw a curve from outside to seam.

Finish top of sleeve by placing sleeve-top at dot for size of arm on No. 6 line and extending round to fold of paper. Draw curve for inside sleeve by placing X on the curve-piece at dot on No. 3 line and drawing to seam. Turn curve over and connect at top of outside line.

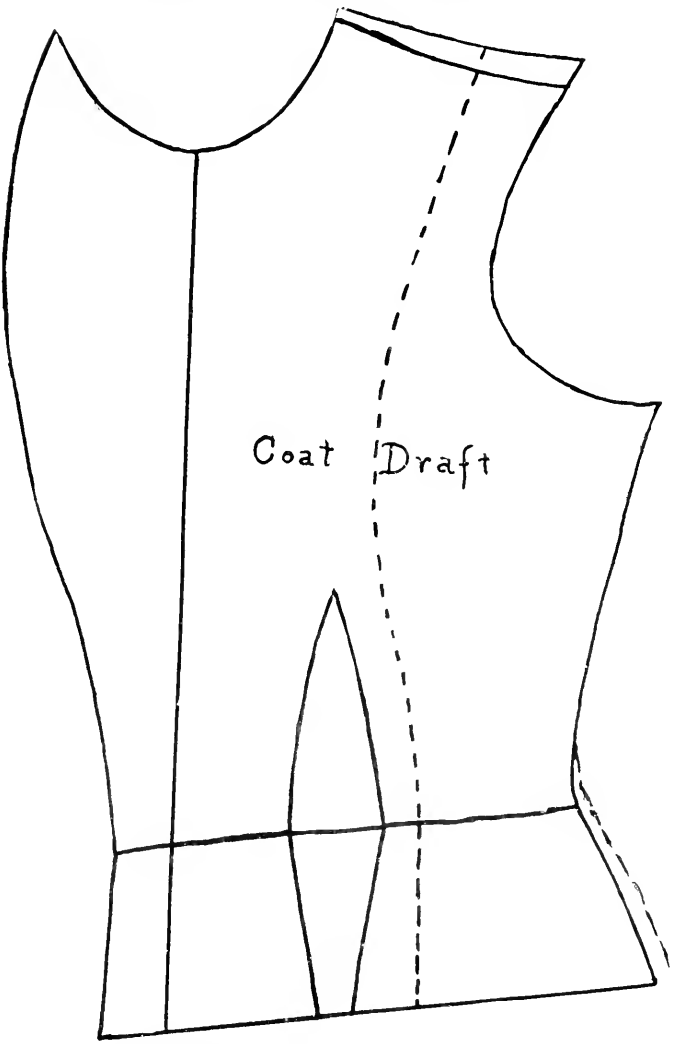
Cut out inside curve of sleeve.

Pressboard for Skirts, Waists and Sleeves.



The first pressboard was placed before the public by Harriet A. Brown. Many similar boards are now in use, but not as practical. Sent C. O. D. $1.00.

Draft for Coat.



Measures Taken for a Coat:

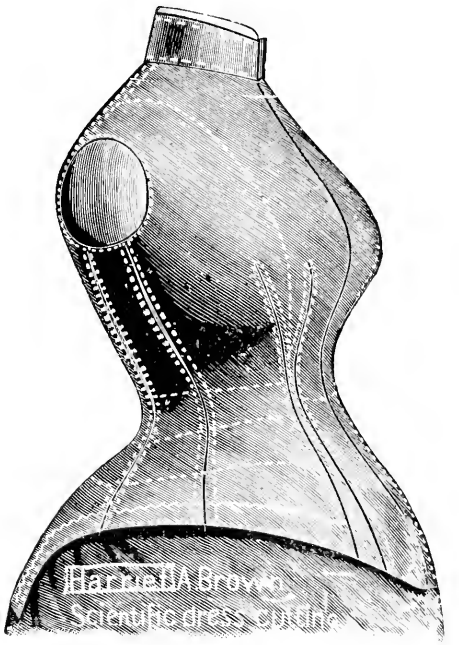
Same as for waist, except that the length of back waist must be taken one-half inch shorter, and the bust measure one inch larger for outside garments than for waists.

We give only the front of the coat draft, as the other pieces are drafted same as for a waist.

GENERALITIES.

Pertaining More or Less to Dressmaking.

Basting an Art in Itself.



The cut shows the lines of basting in a tailor waist.

Notice the French bias, first placed before the public with the Harriet A. Brown System. It is used only in the tailor waist and prevents all wrinkles in woolen goods and silks.

Many dressmakers do not realize the importance of minute painstaking in basting. They imagine that they save time by slighting this stage of the shaping of a dress. They regard with indifference the requirement of what they call "a few puckers in the lining"; they thoughtlessly assume that without such pains they can make a dress fit just as well to all the curves of the form.

It was Harriet A. Brown's contribution to the dressmaking science to raise basting to an art in itself. She invented the method of fulling

the lining that belongs to her system. It is not, as some seem to think, simply "a lot of tiny wrinkles or a few puckers." It is, instead, a scientific fulling of the lining. The method has been taught to Mrs. Brown's pupils for almost a quarter of a century; it is now used and highly esteemed by many of the best practical dressmakers of America.

This improvement in dressmaking is distinctively American. The French dressmakers confessedly excel in finely fitting dresses, but how do they do it?

They put into the work such an amount of time and expense as the average American could not endure.

They begin with a very rough fit, and pull the cloth and crowd the flesh where the waist does not fit. They will take up darts or do anything to get rid of the surplus cloth.

The lining is then basted and tried on, and the same process passed through again. It is not an uncommon thing for the best Parisian dressmakers to rip the shoulders apart several times and take off the back and front in order to secure a good fit.

It may be conceded that after the dress has been tried on from six to ten times, it is when finished an excellent fit. No doubt the French dressmakers do deserve their reputation for the fine fitting of expensive dresses. But the average American is too impatient and too economical to be content with such a slow and expensive method.

By the Harriet A. Brown System equally good results can be secured at a fraction of the expense incurred by the famous Parisian dressmakers. The appeal here is to actual results. I am willing to compare the fit of a garment cut and basted by my system with the best fit of the best dressmakers of Paris. The immense advantage of my system is that it does not require exceptional skill to use it after it has been once thoroughly learned. Moreover, by being more rapid and economical, it is better adapted to our American spirit.

It may be noted also that it is a waste of time and material to attempt to baste from any of the patterns sold by certain fashion-books. These may in certain cases be cheaper than a good system, but they are rarely perfectly satisfactory, and are not to be relied on. It is economy in the end to get and use the best.

It must be borne in mind that all measurements must be absolutely accurate; also, that the art of basting must be thoroughly learned. No success can be hoped for in the use of this system, when pains are not taken in all parts of the work. Do not guess at anything. Be sure at every step.

While this system is, by reason of its simplicity, a great time-saver to one who uses it fairly, haste in its use, especially in the beginning, will be a great time-waster.

Be careful in the so-called trifles; it is by careful attention to the trifles that general excellence is gained.

The Man Dressmaker.

There is generally thought to be a distinctiveness, "an indefinable something," in the appearance of a garment made by a masculine dressmaker, that any discerning eye can detect. The fit, the symmetry, the make-up, impress the beholder as proof of superior workmanship.

Why is it? Is it in the material? Not in that alone. Is it in the cutting, or the basting, or the making? Not entirely. What, then, can be the reason?

Our answer may not be that of the man dressmaker himself; but the reason seems to us to be that in the man-made garments, as a rule, is an unusual excellence in details; in the attention given to what some women dressmakers regard as unimportant trifles. The garment is thus completely finished. In every part of it can be seen evidence of the deft touch of the artist hand. In every part the garment is complete and attractive.

In this thoroughness men have been trained for generations. When a gentleman desires a good garment, he employs an experienced tailor, who, by working according to exact rules, has little trouble in securing a good fit, and subjects his patron to but little annoyance in trying the garment on. In due time the tailor can, as he feels sure, deliver the garment to his customer perfectly fitted and finished.

The same method of securing excellence is found to exist in the

Harriet A. Brown System of Dress Cutting and Making. Men who, after thoroughly learning the tailoring business, have subsequently taken up dressmaking under this system, have found all their previously gained skill of no less account than in their former calling.

That men, in the long run, can do better work or show more artistic taste in dressmaking than women, we are not in haste to grant.

But in all dressmaking, by whomsoever done, it must be the exact fitting, the making the most of the good points of every woman's own form, and by fine finishing, so that no suggestion of slight can be anywhere seen, that a dress can be made entirely satisfactory in its comfort to the wearer and pleasure to the beholder.

How Can I Become a Good Dressmaker?

To the mass of dressmakers, and especially to those who are about to start in business, this question is of the deepest interest. Thousands of young women are filled with a desire to learn the art of cutting and fitting. A lack of this knowledge precludes the possibility of their reaching a high position in their profession.

To be a good dressmaker requires study and work. There are of course born dressmakers, the same as people seem to be born for other professions, yet such natural genius in this line is rare: but any person of fair aptitude and good taste, we believe may become a good dressmaker and achieve success.

It is next to impossible for a girl to go into any large dressmaking establishment and thoroughly learn the profession. In such a place she is kept on the simple parts of a dress; she is not instructed in dressmaking as a science and an art. She is rarely reminded of the outlines and curves of the form, to which a dress should be nicely adjusted. She is not practiced in the art of basting, one of the most essential things in first-class dressmaking. Such experience as one usually gains in a large dressmaking establishment will tend to unfit a girl for responsible practical work.

A good way for a girl who has a bent toward dressmaking is to find

a place with a dressmaker who, having a smaller business, can personally oversee the details of the work done under her care. She can explain the numerous little things, the seemingly unimportant matters, on which successful dressmaking really depends. Such a one by personal example will be likely to lead one into some comprehension of the general principles of the profession.

Thorough knowledge of dressmaking can be gained only by paying its price. It will not be an ordinary girl to whom a dressmaker can afford to pay wages during her pupilage. A girl will be indeed reckoned "smart" if she can at once be worth wages. Every valuable thing is worth its cost. Whatever one can get in this world for nothing, is good for nothing. A girl entering this profession should determine to be perfect, both in its completeness and in all its minutest details. In this endeavor lies the path to success. Pingat and Worth, once the greatest dressmakers in the world, were at the beginning of their careers as ignorant of the art as any girl now starting in the same profession. It was by appreciation of the little things, which in the aggregate are necessary to the highest excellence, that these men gained the knowledge which meant for them fame and fortune.

Do not be deceived by false promises into experiments that will surely be expensive in the end. You will find some dealers in so-called systems promising to teach in their so-called schools the art of dress cutting and making in a few days. The promise might be as well that it could be done for you "while you wait." This promise is, we fear, intended to deceive; and the victims of such a false promise are sure to have at the end of their high-priced "school" term some worthless but dear-bought experience, and probably a "system" not worth the material of which it is made.

The Harriet A. Brown System does not appeal to those who are not willing to put time and work into their profession. With time and industry, success, by the help of this system, has been won; on the same condition it may be won. A modiste publicly says: "A successful dressmaker must be born with the instinct of her art within her; she cannot be taught taste, fitness and common sense." This may be true; yet any girl of common intelligence can certainly, through her own

endeavor, become a much better dressmaker than she was born. Dressmaking in its higher ranges is not done by "instinct"; it requires patiently trained skill.

This system appeals peculiarly to those who are asking: "How shall I become a good dressmaker?" To those who are willing to study and persevere, with an ambition to gain the highest ranges of the profession, this system has, in thousands of instances, proved itself to be a sure means of success.

Food for Thought.

[MEDITATION OF A FRIEND.]

Why are there so many out of employment, and why are there so many whose hard labors accomplish nothing? To answer this double question one need not go very deeply into ethics. The problem is still there, even when we set aside those who cannot be taught and those who refuse to be taught. The most superficial reasoner on being introduced to the bare facts of experience knows that the world never will give him a chance unless he has something of merit to give in exchange; and that something of merit is produced only in the peculiar cultivation of his faculties. In a word, it is the one who has been taught to do well some special work, some work the world needs to have done, who can be assured of remunerative employment.

The next question is how to get taught. With that answered, all the effort of the learner will be gathered to a focus, like the concentration of the sun's rays by a powerful glass. To carry the simile still farther, the System of Cutting and Making Dresses invented by Mrs. Harriet A. Brown does exactly this for the misdirected efforts of many thousands of women whose lives have seemed to promise nothing but hopeless drudgery. This teaching has not hitherto been available except in industrial schools; but now that the progressive inventor has put her system into book form, with language plain and practical, any one by a little study can gain complete mastery of the subject.

"God helps him who helps himself" means that those who grasp a helping hand and pull, are the ones who get on their feet. Here is an opportunity to rise; seize it while there is time.

How to Keep a Good Figure.

When you find that your waist measure is creeping up and that rolls of flesh are forming about the hips, don't draw in your corset-strings and tighten your belts, for that will make matters worse.

Just keep your waist easy and comfortable; and at night when you can get into loose clothing put your hands flat on your sides and bend forward just as far as you can without toppling over upon your head. Do this slowly and for about twenty minutes before turning to the next movement,—that of bending as far back as possible. Then change the position of the arms; simply fold them, and balance your body while you raise each foot as high as it will go. You will be surprised at the great improvement. Then you may take your bath and sleep well.

In the morning change to this exercise: Keep the knees well back, and bend forward to touch the floor with the finger-tips. Straighten the back, bend again slowly and easily, and repeat for about twenty times. You will feel better all day for stretching the muscles.

A man could lose his flesh and develop his muscles by sawing wood for a while each morning — doing it naturally and easily. So could a woman, if she cared to make the trial.

Worth, the Dressmaker.

Notwithstanding that Frederick Worth's fame and fortune were gained in Paris, he was by birth an Englishman; his birthplace being Bourn, Lincolnshire. While very young he was by his parents apprenticed to a printing-office in his native village. He seems to have had no liking for the types; and soon afterwards, when but fourteen years of age, he abandoned the printing business and made his way to London.

Here he found employment in a dry-goods establishment, in which he remained six years.

It was while in the dry-goods store that he saw the possibilities of artistic dressmaking. He also learned, by observing the great fashion-currents, that Paris, the fountain of the polite world's fashions, was the appropriate place for a start in a line of dressmaking that would appeal to the favorites of fortune the world over. As preparation for the career he now only dimly foresaw but toward which he set his purpose, he spent his spare hours while a dry-goods clerk in learning the French language.

At twenty years of age, being impatient to follow the star of his destiny, he separated from his London employers and went to Paris. He secured a partner in his proposed venture, but this partner did not have faith and perseverance to endure the day of small things, and soon withdrew from the partnership.

It was in 1870, when Worth was but little more than twenty years old, that he, single-handed, entered on the fulfillment of his dream by starting out to be an artistic dressmaker whose renown would go over the civilized earth. His beginning was obscure; but he kept his object ever before his eyes, and his courage was strong.

After a few years his work began to be recognized. He succeeded in raising the dressmaking calling to the realm of art, and he was acknowledged as himself having the right to a place among the artists. Before his day those, and they were almost exclusively women, who had followed the dressmaking business had been content to humbly imitate royalty in fashion, and did not dare to vary the old way of pinching and pressing much-enduring woman into the prevailing regulation style. But Worth, by his audacity in exhibiting his thorough knowledge of women's dress as an art, and by varying dress to individual requirements, became the standard of fashion even for royalty itself. Although he was without the advantage of the best method, he gained an ample fortune, and achieved a fame that must have satisfied even his ambition.

It is nevertheless remarkable that Worth, while he continued pinching with whalebone woman's form, steadily adhered in private to the

opinion that the dress of the Turkish woman, with the full, flowing trousers and soft, loose jacket, was the most beautiful, comfortable and appropriate costume for the women of the world to wear.

WHY ARE DRESSMAKERS WAITING FOR POSITIONS?

It seems strange, at the first glance, that women who have been following dressmaking for years, and have gained the benefit of experience, should find it difficult to secure good positions, or even any remunerative work.

But in most instances where such is the case, it will be fairly charged to the folly of these women in allowing themselves to become settled in grooves, and thus keeping out of the way of the improved methods of work. They are superseded, simply because they do not keep up with the times. They persist in methods which were successful years ago; they are blind, perhaps wilfully so, to the merits of anything differing from their cherished ideas and habits.

In dressmaking the question of success is quite apart from the question of age. An old dressmaker, as reckoned by years, may be young, and always keep young, in the desire for improvement. She will keep up with the latest methods in her profession. And who ever knew of such a one being a chronic waiter for work, or for a desirable position?

Ask of the next dressmaker you meet who has been long looking for a position: "What system do you use?" Mark if this is not her reply: "Oh, I have no system; all I need for cutting are just a tape-measure and shears."

That was a method years ago; but it has gone by. In these days, when time is of account with patrons, that method has passed its usefulness, and its possessor is not wanted.

To become an expert with a first-class system will make seeking for a position needless. The best positions are always seeking those who are fully prepared to fill them.

FOREIGN DRESSMAKERS COMPARED WITH AMERICAN.

Some years ago I had personal experience with the methods of some famous foreign dressmakers; and I will detail my experience for the benefit of such as imagine that they must go abroad for becoming dresses.

It may be, I am willing to concede, that there has been an advance made in dressmaking within the last few years across the water. There might indeed, I must think, be a very great advance made, and the advantage in practical dressmaking be still with Americans.

When I found myself in Paris, to which city I had gone in the interest of my profession, I had leisure to test the world-famous dressmaking of that art-loving city. I began by ordering a finely pictured fashionable costume, at a cost of $125. The first fitting was the trying on of a lining. The cutter began by pulling it up on the shoulders and cutting the arm-seyes, then pinning in all the seams. At the second fitting the outside was put on. Then the fitter began pinning the shoulders and taking in the lining, continuing until I could scarcely move. I made no complaint; it was my wish to see with my own eyes how dressmaking in the great Parisian establishments was done.

I went the third time to try on my waist. The seams were not then stitched, and the waist was so narrow across the bust that the fitter at once took it off, saying, "I will be back in a few minutes." After a period she appeared, and again tried on the waist. It had not been improved; I felt as if I were squeezed in a vise. She still kept cutting out the arm-seyes, which I knew was the worst thing she could do. She took off the waist, saying, "It is all right." I looked at the shoulders, which measured not more than three inches; this I knew to be wrong. She asked me to come again, to have the trimming adjusted to the waist.

On going again I found the hooks and eyes had been sewed on; and I was compelled to hold my breath while she hooked it together. "This is not comfortable," I said. "It will be all right," she again affirmed. It was not in my plan to remonstrate further.

The fifth time I called there were still several alterations to be made. The sixth time the "finished" waist was ready; and I put it on, and went with it to show it to the head of the department.

I asked him: "Are you satisfied to permit me to take this to the United States as an advertisement of Parisian fitting?" With the suavity of a genuine Frenchman, after elaborate apologies, he invited me to go into another room and be fitted by a different dressmaker. I did so; but I found her scarcely an improvement on the other. As I had advanced $50 on my contract, I did not think it advisable to refuse to take the dress.

The second time I went to the head of the department I wore a dress made by my own system. I told him that, notwithstanding all the trouble I had given him, my figure was not a hard one to fit. He examined my dress-waist with great interest, and said: "I do not believe you can be fitted in Europe so well as you are with the waist you have on." He was very fair; after I had paid the agreed price, he gave me the waists which had been spoiled, and goods to replace the parts made valueless. The skirt came out very well; it was wholly embroidered, and easily cut and fitted.

I still keep these mementos of Parisian dressmaking; I show them to such as may be curious in regard to "three-inch shoulders."

"Why do you cut such short shoulders?" I asked of the manager. "Only old people," he replied, "have long shoulders." It was very adroit. Would I admit, after that, that my shoulders were long? But I did admit and affirm that my shoulders and bust were mismeasured, and I was made uncomfortable and unsightly by such dress-fitting.

But I did not let that failure in Paris deter me from trying to find a fit in London. In the latter city I sought out a celebrated modiste, and began by asking her if she could fit me with a waist like the one I had on, telling her I had not been very fortunate in being fitted in Paris. "Oh, yes, I can fit you nicely." This time I made no deposit, and plainly told her I should not take the dress unless it fitted perfectly. She began with a plain crinoline: pinned it on; began to cut and pin together. At the second interview I tried on a lining, in the same old way. She pinned and pinned; there was no end of the pinning she did. I was soon convinced that she was not making a fit. I kept silent; she kept fitting. The third time I called, finding the waist spoiled beyond remedy, my patience was exhausted. I told her and

convinced her that she was not coming near to the standard of perfection on which we had agreed at the start. I offered to pay her for her trouble; she resisted all my insistence, and would not accept a shilling.

In Paris I visited the famous Frederick Worth. I might not have approached him as I did, if I had not been told by some of my customers of his saying that he had not supposed such fine-fitting dresses could be made in the United States as he had seen from the establishment of Harriet A. Brown in Boston. I told him my name and business. He courteously replied that he had had customers who wore dresses that I had fitted, and that I surely had shown great knack in the business. He further said that he did not think any of the dressmakers in Europe had got the art of fitting down so fine as we had in America. I had on at the time a waist with a seamless shoulder. Mr. Worth examined it carefully, and said exactly these words: "A great work!" The lady who was with me often recalls this conversation.

I asked him why it was that I had not secured even a passably good fit either in Paris or London. "I have no dressmakers," he said, "who can give you a fit like the one you have on."

If I had had the time then at my disposal, I think I should have had his dressmakers try what they could do for me. I asked Mr. Worth by what system his dressmakers did their cutting. "Oh, we cut by no system," he said. "We get good fits by working for them."

At a subsequent interview, I briefly explained my system to him. He asked me if it was patented in Europe; and on my replying in the negative, he began proceedings to secure for me European patents.

But the death of Mr. Worth soon afterwards changed the situation. I feel sure that had he lived till to-day, my system would be in his hands at the present time, and better known in Europe than it is now in America.

"A WOMAN IS KNOWN BY THE CLOTHES SHE WEARS."

We instinctively yield respect and extend courtesy to a woman who is well dressed. We involuntarily confess by our acts our belief that the outer garments are a true indication of character, and that there-

fore the well-dressed woman is worthy of a certain respect we cannot pay to one ill dressed.

By well dressed we do not mean expensively appareled. A becoming dress may be of inexpensive material. Neatness in fit, taste in combining colors, adaptation of the garments to the individuality of the figure, may, without great expense, cause a very economical woman, even one whose circumstances compel close economy, to be classed among the becomingly attired. On the other hand, one may habitually cover herself with elaborate and expensive dresses and costly hats and laces and jewelry, and never be mentioned or thought of as a well-dressed woman. Good sense and taste are requisite to becoming dress, whatever one's means or station.

Neither are we commending an undue fastidiousness. The woman who confesses in her air that she gives the better part of her mind to her dress, at the same time involuntarily confesses that she has only a weak mind to give to anything.

To be correctly dressed, and not overdressed, to have nothing in one's garments overobtrusive, and nothing out of harmony, to have well-fitting garments, with never-failing neatness; this is a worthy ambition for any woman.

There is something worth considering, also, in the style of the woman inside the dress. One who is by nature or by attainment "stylish," who stands gracefully, carries her head well, whose walk is natural, may be trusted to give any appropriate attire the right swing, and commend herself everywhere by her dress. The same attire on a woman who stands on her heels, who shambles, who is too full-fronted yet has a sinking chest and drooping shoulders, will be unbecoming.

While it must be an exceptionally fortunate woman who can dress up to the passing fashion, a tasteful dress, well fitted and made, neat and appropriate, suited to one's age and social circle, is within every woman's ability.

If one's income does not admit of costly material, or the employment of an expensive dressmaker, the deficiency may be made up by a woman doing her own thinking and being her own dressmaker.

This subject assumes very great importance when we realize the

extent to which "the dress bespeaketh the woman," and "a woman is known by the clothes she wears."

HOMELESS WOMEN.

"Do we ever think," asked a woman who is making her own way, "how many homeless women there are in the world: women who never know what it is to sit down and rest; who never expect the call of a friend, nor the opportunity to hang a picture, the same as women whose lives are made happy by home; women who have to rise early and hastily in the morning, and have no time to arrange their room before going to work; who have no one to say as they leave for the day's trials 'Good-by; take care of yourself': who go back to the same room at night, and find it dark and still as when left in the morning: who on Sunday have to utilize the day by mending and stitching and fixing up the rents and pinned-up places of the week."

Tens of thousands of women have no home excepting the little hall room or the back room on the top floor: and when they wash out a handkerchief in their room the landlady glares at them, and they dare not speak. They have no time for company in the evening, and if they had, they have no place in which to receive such company. Is it any wonder we see so many women whose faces are white and lips ashen, and whose tapering fingers are purple? Think of the women who have no time nor place to be loved, not even time nor place to hear one endearing word. Sometimes the burden becomes too heavy, and then there is a missing woman, until the water gives back its dead, and a three-line item of coroner's news is all that the world knows.

The writer of this article is conversant with many facts bearing upon this line of thought, coming under personal cognizance. Home, to a woman, is the most enchanting spot. In her heart John Howard Payne's immortal poem, "Home, Sweet Home," finds its loftiest significance; and woman herself is the very soul of the home.

Whoever contributes to the sanctity and the blessedness of the

home, confers an undying benefaction upon all, and especially upon womankind.

WELL-TRAINED TEACHERS.

The Harriet A. Brown Dress-cutting and Dressmaking System was the first to call for well-trained teachers. Its first teachers were sent out in 1891. At that time very little had been done to give girls a training in manual work. Intellectual training seemed to be the whole theme of the few industrial institutions which then existed. From that time there has been a growing demand for well-trained teachers. Many of the industrial institutions have met with failures by not employing the proper teachers in their industrial departments. In the past ten years the managers of many industrial institutions have seen the need of placing the industrial work on the same basis as the intellectual training.

While so many who go to the large industrial schools are eager to learn the dressmaking trade, why not give it to them? The hands, as well as the brain, should be trained. The effect of manual training upon the character is the development of the judgment, earnestness, readiness, independence, self-respect, enthusiasm, accuracy, steadiness and persistence. The will is disciplined and the mind broadened by industrial training in a profession requiring artistic taste and elements of character, such as those to which reference has been made.

No teacher can be successful in the training of girls unless she herself has had the proper training. Many think they can teach girls to become dressmakers, who are not themselves properly trained. A dressmaker can please her customers and understand dressmaking; but unless she be a well-trained teacher, and disciplined to impart knowledge, she will surely meet with failure in a teaching position.

In order that a teacher may be successful, she should be enthusiastic over her work. Then she will be able to enthuse her pupils.

To become a teacher in the public schools one is required to spend time in the proper training; the rule holds in regard to those who

would be efficient instructors in the industrial schools. Good teachers in dressmaking are not plenty.

Teachers trained under the Harriet A. Brown System can always find good positions. Their success in a financial way is amply assured just as soon as the system has been mastered; for trained teachers in the art of dress-cutting and dressmaking are always in demand.

Literature and Dressmaking Combined in the Career of Mrs. Kate W. Clements.

Mrs. Kate Wallace Clements was born in Troy, N. Y., in 1861, but when she was a year old her family moved to Brooklyn, N. Y., and that city, now included in the Greater New York, has ever since been her place of residence. She was educated in the Brooklyn schools, and before she could use a pen scribbled stories with slate and pencil. Her father, who had himself a leaning toward literature, encouraged this propensity; and she was soon afterwards known to teacher and schoolmates as an interesting writer.

When she was about fourteen years old one of her compositions was specialized by being read before the school. It was entitled "A Visit to Jupiter." It gave an account of a little girl's imaginary trip to that planet, with a description of its inhabitants and their manner of living. Several years afterwards this little essay in fiction appeared in the juvenile department of a magazine.

Before she was fifteen some verses of hers, entitled "Thanksgiving," were published in the *Boys' and Girls' Weekly*, and other of her similar productions appeared in different periodicals. A series of short stories written at this period, when she had only her limited experience to draw from, evinces power of imagination and description and the other mental qualities essential to a successful writer.

She at this period received help by a studious reading of the masters of English, like Dickens, George Eliot, and the supreme master of expression, Lord Byron.

But scarcely had her schooldays ended before she was by stern necessity compelled to turn from the inviting pursuit of literature to

some calling wherein she could become self-supporting. At this time she became acquainted with the Harriet A. Brown System of Dress Cutting and Making, and was captivated by its promise. She had a natural talent for dressmaking, and in a short time gained such proficiency in the use of this system that she was called to fill a position as its teacher in the famous Pratt Institute of Brooklyn.

It seemed to her, at this period, that her cherished hopes of success in literature were blighted. Yet she found leisure to indulge in the occasional use of her pen; her productions at this time being naturally devoted to the application of art to woman's comfort and adornment in dress.

Her life from that time has been burdened and busy. Yet her facility in writing, even under such difficulties, has won for her recognition as "one of the penwomen of Brooklyn." She hopes in the future, by securing more time for literary work, to accomplish some of the things which have long appealed to her ambition. She has surely one important element of success,— a determination to win, based on an assured belief that it is in her to win. And those who know her have even more faith in a brilliant future for her than she herself possesses.

It is a gratification to us to receive from Mrs. Clements this unqualified and valuable testimonial: "I have used the Harriet A. Brown System of Dress-cutting for ten years, during which time it has given, and still continues to give, entire satisfaction. For simplicity, accuracy and perfection in fit, it has no equal. In all my experience as a fitter I have found no figure, no matter how poorly proportioned, that I could not fit without the slightest difficulty by the use of this system. There is no guessing about it, no misfits. Its merits are manifold, its lines artistic and graceful. It possesses the advantage of lightness, and can be carried by dressmakers going out by the day; many other so-called 'systems' which I have examined having awkward squares, heavy weights and clumsy appliances, rendering them unfit to carry from house to house. I have used the system when working as visiting dressmaker, my customers being among the élite of this city and New York. I have also used it in connection with my work as fitter in the special order department of dressmaking in one of the leading houses of New York."

Specimen Testimonials.

A Scientific System of Dress-fitting.

Dressmaking has in these days become one of the high arts, and the community acknowledges itself in the debt of any one who can better the personal appearance of womankind. The times when cutting a waist and sewing it together would constitute dressmaking, have gone by. Among those who have been successful in arranging a system of scientific rules for fitting the figure, in lines and curves that shall show a fine figure to advantage and obscure the blemishes of a poor one, is Mrs. Harriet A. Brown, who has devoted many years to the task, and whose success as a teacher has given Boston some of her best dressmakers. The Taylor system had everything about its own way until Mrs. Brown, several years since, perfected her rules, which not only gave a better shape to shoulders and waist, but did what no other rules ever pretended to do,—cut below the waist-line. Mrs. Brown has exhibited in both the last two fairs, being awarded last year the only silver medal for dressmakers given, and where her system attracted much attention, and since when she has both wittingly and unwittingly been the instructor of cutters from all the fashionable dressmakers' establishments in this city,—a fact that is the best of endorsement of the system. Another compliment to her rules is having been selected as instructor in dressmaking at Lassell Seminary. The most superficial glance at the manner in which her work is done will convince one of its thoroughness, while a special advantage is in the fact that if the rules are intelligently followed, it is impossible that the dress should not fit; it is as plain as that two and two make four, that the result must be the shape of the figure measured. Ladies who have been fitted by the system will invariably look for dressmakers using it, but as there are many counterfeits in the city, they should convince themselves by understanding it, that Mrs. Brown's rules are being employed. —*Boston Home Journal.*

An Important Industrial Institution.

It is very difficult for young men or women who are obliged to earn their own livelihood, to select something where they earn enough to meet their actual living expenses. Many articles have been printed showing how persons can exist on $100 per year. It looks very beautiful in type, but the facts prove it an impossibility, as they cannot provide themselves with the necessities essential to life in its lowest form. The large warehouses offer young women an opportunity to work from early morning until night, for $2.00 to $4.00 per week, with the prospect of an advance, which, by the way, they rarely ever get. This is the principle by which many large houses get their work done for nothing, or very nearly nothing; a few moments late from the specific hours is speedily deducted from the wages at the end of the week.

The profits which are made by one of our largest houses are made in this way, directly from the labor which they thus obtain at a very small outlay. With the young man the prospects are somewhat better, as in a short time he learns what he is worth, and after acquiring a knowledge of the business, compels his employer to pay him what he can earn, on a business basis; in this he sometimes succeeds, but more frequently meets with failure. To obviate this difficulty, and open to the working classes an opportunity for earning a good and substantial living, the Boston Dress-cutting College opened some years ago. It was established by a number of philanthropic ladies, on a purely charitable basis, with Mrs. Harriet A. Brown as general manager.

Large numbers of the working classes have here received their education, and are now earning handsome incomes throughout the United States, the west, south and southwest being fully represented. We have recently made an investigation, for the benefit of the reading public, to ascertain the facts, and we can safely say it occupies a prominent place among the institutions of Boston. It is claimed, and has been demonstrated by philanthropic leaders, that it is not charity to give to able-bodied persons, as it only leads to a life of idleness, but to force them to earn that which they receive and which they value in consequence. This is an established fact in nearly every business.

Once a year an evening class is started for the working girls, and no distinction is made, if their occupation is an honorable one. It is intended at a later period to add many other features, such as millinery, embroidery, feather stitching, crocheting, etc. Many classes have recently been formed in the different suburbs, teachers being furnished at the college. Near Boston the good work is being rapidly pushed forward, under the instructive influence of able and competent teachers. Dorchester is a very good field for a branch of this kind, in which an active business man or woman could make a very handsome living, while benefiting the large number of working girls who are constantly pouring into Boston from the Cape and vicinity.—*Dorchester Beacon.*

I have worked at dressmaking for twenty years, using the Harriet A. Brown System, which was a mathematical system. I took up her late invention, which is more simple and accurate, and can truly testify to its real worth. When measures are correctly taken there is positively no refitting. The lines are artistic and pieces good shape; gives an easy fit, which my customers have often remarked. In the last six years I have taught classes and find the system well adapted to class work, easy and interesting to the pupils. It should be at every industrial school. Mrs. Brown deserves great credit in placing such a great work before the public.

S. A. Colby,

Teacher, Connecticut Industrial School, Middletown, Conn.

LOUISVILLE, KY.

HARRIET A. BROWN,

Dress Cutting and Making College, Boston:

For simplicity we think your dress-cutting system the very best in school work. It is easily taught and the patterns made are very accurate and produce a perfect fit. The pupils take up the drafting very readily and are always interested in the work.

C. ROXBOROUGH,

Instructor of Dressmaking and Sewing.

New Dress-cutting College.

We are pleased to have our attention called to a new institution opened on Tremont Street, under the title of Boston Dress-cutting College; and why should there not be a college connected with this branch of industry? Upon investigation we are informed that its doors were opened several years ago by Harriet A. Brown, a woman who has for years made dress-cutting a study in all its points, until she succeeded in patenting rules for cutting, and also obtained the only patent for perfection in putting work together, feeling sure that she had obtained results that would benefit all who desired to obtain a perfect and thorough knowledge of dressmaking, and who were desirous of taking the lead in this business by giving entire satisfaction, rewarded by compensation which would enable them to more than secure a paltry existence with their needles. Women and girls have eagerly come, as they learned of its merits; and after obtaining the required knowledge, have gone away gratefully acknowledging its benefits when situations were offered them and salaries obtained which were equal to the average business man's. Quietly and surely has this foundation been laid by the noble and philanthropic woman whose life-desire is to give the most perfect and thorough understanding of her work into the hands of all desirous of uplifting woman's work. Ladies should call at this worthy college and see for themselves that dress-cutting is a fine art, and of the greatest importance as regards beauty, comfort and utility. —"*Truth*," *in Woman's Journal.*

What a Boston Woman Has Accomplished.

I have many times been attracted by a group of fashionably dressed ladies on Tremont Street, eagerly discussing a dress waist with no seams on the shoulders. From further observations and inquiry the writer ascertained that this was the Boston Dress-cutting College, of which Harriet A. Brown, the well-known inventor and patentee of scientific dress-cutting, is the principal. Wishing to learn more of this now much-talked-of institute, the writer, for the benefit of thousands of readers, called at this college, and was received in its elegantly-fitted-up

rooms by Mrs. Brown, who has won honors that any lady could but feel proud of. I find that after years of hard struggles and battles against the fraudulent systems, Harriet Brown was victorious in accomplishing what no other one in Europe or America has been able to do: that is to secure patents on a seamless shoulder for dress waists. I looked at it as being very nice for a man's coat. I find, upon investigation, that many of our leading dressmakers owe much of their success to the brilliant ideas which have come from Mrs. Brown's brain.

The fine work accomplished at this college is wonderful; also the charitable work carried on there would make many charitable institutions of New England look well to their laurels. The rich as well as the poor flock there to learn her methods. Hundreds of poor girls who have graduated from this college are to-day in good circumstances and command good prices for their work. Another great compliment Mrs. Brown should feel proud of is that one of the largest industrial institutions in America decided to make the best possible improvement in the teaching of dress-cutting; after a thorough investigation of many systems taught in Europe — Paris and London — also in America, preference was given to Harriet A. Brown's methods that are taught at the college. Boston should feel honored in having such talent in this line of industry.—*M., in Sunday Budget.*

Science in Cutting.

Often in woman's finest field — the domestic — helpful originators and splendid workers are worthy of renown in song and story. Such an originator is Harriet A. Brown, who has given twenty years of her life to distinguishing the right from the wrong way of dressmaking. Hers has been the science of the scissors and the art of basting. Not a dart or a curve but has received her serious attention. She had watched working girls in Boston, and saw talent for sewing everywhere without the scientific knowledge to make it of account. She determined to make scientific dressmaking her mission in life. To do so she bent all her energies upon achieving the simplest and most correct system. She was the first woman to whom a patent for basting was granted. Then followed all kinds of patents, until at the World's Fair she took the highest medal for her system. Harriet A. Brown was the first to open in Boston a dress cutting and making college for the education of women and girls.

She has proved herself a great benefactress to many of her own sex, and to-day more than three thousand women and girls bear Mrs. Brown's endorsement on their dressmaking cards, showing that her faithful teaching among needy women is reaping a harvest. That what has been said above is fully justified by the facts, is evidenced by the number of industrial-educational institutions which, after a careful examination of all the various dress-cutting systems, both in this country and Europe, adopted the Harriet A. Brown System.

Mrs. Brown has many valuable patents on her methods of cutting and basting. All her work is original, and gained through long experience in dressmaking, and it has been acknowledged by artists in dressmaking, also leading tailors, that Harriet A. Brown was the first and only one to invent a tailor system of inch measurement so simple that all classes of girls can acquire more perfect knowledge in less time than by any other system now used.

With Mrs. Brown's late improvements on her system, it is bound to explode the use of all complicated squares with scales and mathematical problems. She speaks, from her own experience, as the first system was a square, and, like all, intricate and hard to understand, yet better than many now taught. For many years the leading dressmakers of Boston have applied to this college for girls who have been under her training. Also ladies who have their dressmaking done at home depend largely upon Mrs. Brown for their dressmakers. Those who are seeking for a higher knowledge in the art of dressmaking should not fail to visit Mrs. Brown's college, 149a Tremont Street, Boston.— *Saturday Evening Gazette.*

Mrs. H. A. Brown's Fine Exhibit at the Mechanics' Fair.

In the dress-cutting department at the Mechanics' Fair nothing is more worth notice, nor is there anything more attractive to ladies, than Mrs. Brown's exhibit. Her work is unrivaled, and the results shown are artistic in the extreme and worthy of the great admiration they receive.

Her scientific rules for basting and dress-cutting are superior in every way, as her perfect fits have so often testified, and the firm adherents to her mode would make a list of remarkable length. We find that Mrs. Brown was the first to perfect the system of scientific dress-cutting. She has made dress-cutting a study for years, and cannot be equaled in her rules for obtaining a perfect fit and imparting her method to others.

Three years ago Mrs. Brown made the finest exhibit of scientific dress cutting and basting in the Mechanics' Fair, and was awarded the silver medal and diploma. So great is Mrs. Brown's reputation in preparing pupils for filling remunerative positions that her dress-cutting college keeps her very busy, while many are waiting to get in for instruction.

When Mrs. Brown enters her space at the fair she usually finds several awaiting her. She was heard to remark that she could take no more pupils till the middle of December, and cutters from her college are in such demand that many of her lady patrons are obliged to await their turn. A lady was heard to remark at the fair the other day: "It is most wonderful to see what her pupils can do, for I have employed them."

In the face of all these facts, we hear that at an exhibit of skill in dress-fitting, to take place next Wednesday or Thursday, Mrs. Brown is excluded because her

method is to fit the outside cloth and lining together, not believing in fitting linings. Judging from appearances and Mrs. Brown's wonderful artistic work, this seems an unjustifiable proceeding, and one without reason or fairness.

We advise all ladies to visit Mrs. Brown's exhibit at the fair, for the observation of her processes of cutting will be a source of great pleasure and profit.—*Sunday Times.*

A Noble Institution.

Every one who is interested in the social and economic problems of the day should be informed as to what is being done to improve the condition of the laboring classes. This thought was especially emphasized in the mind of the writer recently by having his attention called to an institution of which he had had no previous knowledge, but which deserves to rank among the most important and effective provisions modern philanthropy has devised for lessening the disabilities and broadening the opportunities of hampered and unrequited labor. Harriet A. Brown, principal and general manager of the Boston College for Dress Cutting and Making, who is also the inventor and patentee of the famous "Brown American System," deserves, as she is receiving, the encomiums due to one who, in a very practical and far-reaching sense, has proved a benefactress to great numbers of the working class of her own sex. Young and middle-aged women there are all over the United States and in foreign countries who are earning good comfortable incomes, and are leading bright and happy lives, as the result of the training received at this excellent institution, and of the knowledge and use of the Harriet A. Brown System. They may well bless the day they heard of the college, and that upon which they decided to avail themselves of the knowledge its efficient principal and corps of instructors are so competent to impart.

That what has been said above is fully justified by the facts is evidenced by the number of industrial-educational institutions which, after a careful examination of all other systems, both in this country and in Europe, have adopted the Harriet A. Brown System as the best.—*Cambridge Chronicle.*

AUGUSTA, ME., Dec. 12, 1901.

MRS. HARRIET A. BROWN.

Dear Madam: I learn with pleasure that you are about to publish in book form your famous system of dress cutting and making. I know that many who are alone in life and are obliged to fight its battles with that small weapon, the needle, will find it an invaluable helper. A woman's life is made up of the little things which must be done over and over again. A work such as you propose cannot fail to be an inspiration.

From the constant use of your system I can speak of its merits. I wish that every school or institution where the young are taught might accept it and teach it, as I am aware a great many do already.

Wishing you the best success, I remain, your friend,

LUCIE A. SMART.

BOSTON, MASS., Jan. 11, 1902.

My dear Mrs. Brown: Long before I ever saw you I heard a great deal about the Harriet A. Brown Dressmaking System, its perfect fit, symmetrical lines, graceful curves, French style, simple method and ease of adaptation. Consequently, like most ladies looking for such perfection in dressmaking, I began to examine the system. When I heard of the number of girls who had learned this system and are to-day not only supporting themselves but whole families by its use, I felt that the originator of the system was one of the benefactors of mankind. My interest increased after finding out that not only in Boston is it known as the most reliable and artistic system, but as such is used and taught extensively in all the large cities of our Union. Knowing the good it has done, I can say "God bless the inventor." You are to publish a book, I understand, so systematic in detail that a person of ordinary intelligence can learn dress cutting and making by careful reading. For a small sum you thus open a way to a large and remunerative business.

Respectfully yours,

HELEN G. NICHOLS,

112 Berkeley Street.

HARRIET A. BROWN.

Dear Madam: It gives me great pleasure to testify to the merits and worth of your dress-cutting system. I learned your first system about fifteen years ago and used it about five years with good success. Then I took up the new simplified system in heart form, and found it much easier to draft with, and a great saving of time.

Yours,

ISABEL A. HAMMOND,

Kingston, Mass.

BOSTON, MASS., Dec. 15, 1901.

HARRIET A. BROWN.

Dear Madam: It gives me great pleasure to give my endorsement to your valuable system of dress-cutting. Have been a dressmaker for twelve years, cutting by the S. T. Taylor System, which I only wish I had discarded before. I find the Harriet A. Brown System so simple and the work so accurate that too much cannot be said in its praise. I can nearly complete a waist before trying on the first time. My customers often remark how easy and comfortable their waist fits.

Every dressmaker should adopt such a simple and perfect system and save a great deal of time and worry in drafting and fitting.

Yours truly,

M. E. CAMPBELL,
191 West Brookline Street.

NEWTONVILLE, MASS., Jan. 20, 1902.

My dear Mrs. Brown: I have used your system with very satisfactory results. I find it remarkably simple and accurate.

My customers often speak of the comfortable feeling of the waists cut by your system, and are usually very much surprised and pleased by the small amount of time and strength required for trying on.

For the use of any one who wishes to save time and patience in dressmaking, I heartily recommend the Harriet A. Brown System.

Yours sincerely,

JOSEPHINE C. ESTES.

BOSTON, MASS.

HARRIET A. BROWN,
149a Tremont Street.

I am pleased to give my testimonial to your valuable system of dress cutting and basting.

I have used the Harriet A. Brown System four years, giving perfect satisfaction to my customers, who often ask what system I use, as their waists feel so comfortable, and so little trying on. No dressmaker can afford to be without such a perfect and accurate system, which produces such perfect lines to the figure. The draft of the sleeve is very perfect for every different shaped arm, which saves much trouble in fitting.

MADAM TAYLOR,
3 Oxford Terrace.

WELLESLEY HILLS, Jan. 11, 1902.

DEAR MRS. BROWN: It gives me great pleasure to add my name in favor of your most wonderful dress-cutting system. I have used the Harriet A. Brown System for twelve years and taken all the improvements up to the present time. I have also taken the course; having tired of dressmaking, have filled a position in Jacksonville, Fla., in an industrial school. I find this system well adapted to the teaching of girls; very simple and accurate. I should recommend it to all industrial schools.

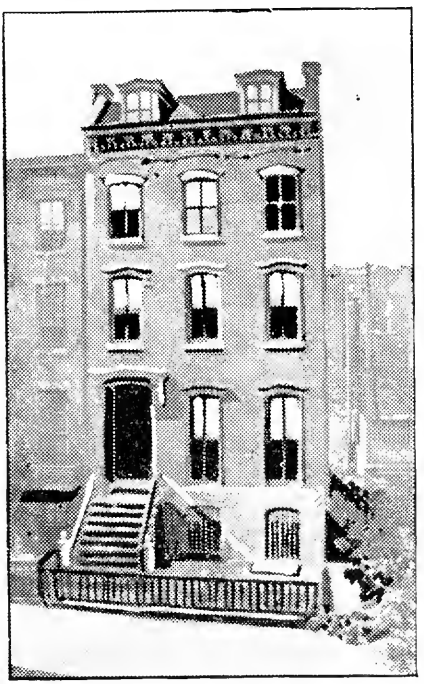
L. of C.

MARY A. KENNEY,
Wellesley Hills.

Catholic Women's Association

(UNIVERSITY EXTENSION CENTER)

No. 10 Prospect Place, Brooklyn, New York



CLASSES IN

Sewing	Hand Embroidery	Arithmetic	Elementary English	Physical Culture
Millinery	Machine Embroidery	Penmanship	Stenography	Voice Culture
Dressmaking	Cooking	Bookkeeping	Typewriting	Modern Languages

LECTURE COURSES ON SCIENTIFIC AND LITERARY SUBJECTS

An Employment Bureau and a Woman's Exchange are important adjuncts to the class work.

In the Dressmaking Department is a special course for those who wish to learn only system work. The Harriet A. Brown System is used, which we consider, after long experience, the very best in use. Evening classes are formed for young women who wish to learn sewing and dressmaking.

Rev. E. W. McCARTY, President
Mrs. ELLEN BENNETT, 1st Vice-Pres.
Mrs. JAMES SHEVLIN, 2d Vice-Pres.
Mrs. EDWARD BURNS, Treasurer
Miss SARAH E. CARTY, Financial Secretary
Miss ANNIE E. HULL, General Secretary

CATHOLIC WOMAN'S ASSOCIATION,
10 PROSPECT PLACE, BROOKLYN, N. Y.

Mrs. HARRIET BROWN: Since the organization of this association, four years ago, we have used the Harriet A. Brown System in our dressmaking department. We find it most satisfactory in every particular. Respectfully,

MARIE A. O'CONNELL,
Chairman Educational Committee, Catholic Women's Association.

BROOKLYN, N. Y.

It gives me great pleasure to endorse the Harriet A. Brown System of Dress-cutting. I have used it in business for ten years and as teacher in the dressmaking department of the Catholic Women's Association for the past seven, and find it most satisfactory in every respect, simple and easy to understand. Our numbers have increased, and reports from pupils after leaving have been very gratifying.

ADELAIDE C. GODFREY,
263 Garfield Place.

BOYLAN HOME SCHOOL, JACKSONVILLE, FLA.

We are using the Harriet A. Brown System in our dressmaking department and find it satisfactory in every respect. A knowledge of this accurate and complete system will insure good work and a good business for any painstaking student.

H. E. EMERSON.

NEWBURYPORT, MASS., Jan. 10, 1902.

MY DEAR MRS. BROWN: I see by your letter that you are to retire from business in dressmaking. While I am glad that you are to give up such laborious work, I shall most deeply regret to give you up, for my work has been so very satisfactory for many years. I am sure it will be a long time before I shall find a dressmaker who will fill your place, and give such perfect fits; every line seems to be in just the right place. So few dressmakers have studied the art of dressmaking as you have; had they done so they would be far more successful dressmakers. While I have had many imported gowns, none of them can compare with the fitting which your most wonderful system gives.

I wish you all success with the book you are writing of all your work. It will be a great help to all who are interested in dressmaking. It must be a great pleasure to you in retiring with so great a name and reputation.

I shall want one of your books when they are out.

We are talking of going to San Francisco; if we do, I shall want to know if you have any one there who cuts by your system. Most respectfully yours,

Mrs. C. W. CARLTON.

TESTIMONIALS

WINTHROP NORMAL AND INDUSTRIAL COLLEGE,
ROCK HILL, SOUTH CAROLINA.

This institution ranks among the great educational institutions of the South. Besides providing for pupils who desire a literary course, and giving ample attention to the sciences and to physical culture, it has courses in stenography and typewriting, bookkeeping, millinery and dressmaking. In the latter department the Harriet A. Brown System is used, and after long experience commended. A request sent to the undersigned will bring to an inquirer a catalogue furnishing full information in regard to this up-to-date institution.

D. B. JOHNSON, *President.*

YOUNG WOMAN'S CHRISTIAN ASSOCIATION, NEWARK, N. J.

HARRIET A. BROWN, *Boston, Mass.*

Dear Madam: We wish to say that in our dress cutting and making classes we have used your charts for seven years; we are entirely satisfied with them. In fact, believe them preferable to any in use. At the annual exhibition of work done by our classes there is always high praise of the cut and style of the dresses and gowns.

Yours very truly,

MRS. R. C. JENKINSON, *President.*
MRS. C. C. HUSE, *Vice-President.*
MISS M. H. RICE, *Treasurer.*
MRS. WM. A. RICE, *Recording Secretary.*

I take great pleasure in recommending Mrs. Brown's method for cutting. Many are looking and know not which to take, but to-day I would not take five hundred dollars for the knowledge she has given me. Never cut before taking her instructions in 1886.

I gave up a good position in millinery, at my own risk, one year ago, and have never been sorry, as I have plenty of work. Ladies where I cut are willing to be referred to, and say it is a perfect wonder to try waists on so perfectly. I owe my whole success to Mrs. Brown's teaching.

ANNIE MCKEY,
88 White Street, East Boston.

DEAR MRS. BROWN: Having used your system for cutting dresses and outside garments for the past year, it affords me great pleasure to say I find it possesses all, and more than all, of the merits you claim for it. Its value cannot be overestimated. If measures are correctly taken, there is positively no refitting — a state-

ment which I believe cannot be made with regard to any other system now in use. Have used S. T. Taylor's System eight years. I now find my work much easier and the fitting much less trouble.

Respectfully,

Miss Elsie Jones,

Freeport, Me.

Middletown, Conn.

To Harriet A. Brown,

149a Tremont Street, Boston, Mass.

I have used several systems of dress-cutting, but consider the Harriet A. Brown System far superior to any other.

Having taught the system for three years in the Connecticut Industrial School to classes numbering twenty-five and thirty, I find it specially adapted to the varied needs of class work. The pupils of ordinary ability are able to use the system successfully, while for those who are apt, too much cannot be said in its praise. For dressmakers it is a great saving of time, and with accurate basting and measuring there is positively no refitting.

Susie E. Gray.

This is to certify that I have cut with Mrs. Brown's Scientific Rules for one year. Have used several systems now advertised, and feel safe to say hers are the only rules perfected whereby one can try garments on perfectly. Great care is done away with in refitting, and in the thirty years I have done business, it has never been so easy as at the present time. I feel perfectly safe to cut and make costumes complete before sending home, and am sure they will fit.

What more can we ask? One may take all the systems, and they are not perfect in the art of cutting if they have no scientific principle to work from.

With my long experience in cutting, am willing to give Mrs. Brown great credit in perfecting dress-cutting scientifically.

Mrs. L. M. Knight,

301 Shawmut Avenue.

State Normal School, Baltimore, Md.

The Harriet A. Brown System of Dress-cutting has proved very satisfactory in our State Normal School. The pupils understand it readily and are greatly interested in the work. The teacher, Miss A. M. O'Dea, from Mrs. Brown's College, has been very successful in her instructions.

E. B. Prettyman, *Principal.*

Sarah E. Richmond, *Vice-Principal.*

WASHINGTON, D. C.

MRS. HARRIET A. BROWN,

149a Tremont Street, Boston, Mass.

It gives me great pleasure to give my endorsement to your valuable system of dress cutting and basting. Its simplicity and accuracy should recommend it to all dressmakers. The system is well adapted to stout forms. I would recommend it to dressmakers going out by the day, it is so easily carried, not making a larger parcel than a roll of music. I think my time was well spent going to Boston for the Harriet A. Brown System. I now teach the system at the State Normal School, Baltimore, Md., and the Wimodaughsis of Washington, D. C.

ANNIE M. O'DEA,

920 19th Street, N. W.

ORANGEBURG, S. C., Feb. 16, 1901.

HARRIET A. BROWN,

Dear Madam: It affords me the greatest pleasure to say a few words about your most valuable system of dress-cutting and putting work together. I have used other systems and tried to teach them, but was not successful with them. After going to your college and taking up the teacher's course, I had no trouble in getting a good position. I consider the Harriet A. Brown System superior to all systems. It is so simple the girls can easily understand it and learn very quickly to draft; no mathematical figuring, as in many systems. Every institution should adopt this system for the benefit of girls.

CLARA C. DAVIS,

Teacher of Dressmaking, State College.

WASHINGTON, D. C.

HARRIET A. BROWN,

149a Tremont Street, Boston, Mass.

It gives us great pleasure to endorse the Harriet A. Brown System of Dress-cutting. We are pleased to say that our classes in dressmaking have increased in number and the pupils have made good progress in the work. The system is simple, with no mathematical problems for one to study out in order to cut a well-fitting dress. It is well adapted to class work or individual teaching. The teacher, Miss A. M. O'Dea, sent to us by Mrs. Brown, has proved very satisfactory.

Mrs. A. S. HAMILTON,

President Wimodaughsis.

BOSTON, MASS., Dec. 19, 1899.

It gives me great pleasure to write a few words for the great work which has been done by Mrs. Brown. I write this from my own experience, having studied all her systems and made dressmaking a great success, which I owe to Mrs. Brown's

teaching. I have known Mrs. Brown for many years, and that she has worked hard for her reputation and to found her dressmaking college. I am sure it was the first dressmaking college started in the United States. Unprincipled parties have taken her college name and even run under the name of Brown — all such things has Mrs. Brown had to contend with. I am safe to say that no one person has made such a great study of dress-cutting, and taken out as many patents on dress systems as Mrs. Brown. Her great aim has been to invent a simple system, which she has done, and has lived to see great results from her hard labors.

Mrs. H. E. Morse,
116 Berkeley Street, Boston, Mass.

Fitchburg, Mass.

I am pleased to give my testimonial to the Harriet A. Brown Dress System. I have given much time to dressmaking, using different systems, but I was not satisfied until I entered Mrs. Brown's Dressmaking College in 1894, taking a course of lessons which has proved to me very successful. I have always filled good positions given to me by Mrs. Brown, from above date. I consider the Harriet A. Brown System far in advance of all others for simplicity and good results — for ease and comfort, my customers often remark.

Mrs. M. E. Pool,
With Nichols & Frost.

Baltimore, Md.

It gives me pleasure to state that for some time we have used the Harriet A. Brown System of Cutting and Fitting in our dressmaking department, with the most satisfactory results.

It is easily understood, is accurate, and in every particular well adapted to class and individual instruction.

Helen J. Rowe,
Principal Samuel Ready School.

It is with great pleasure I recommend Mrs. Brown's Scientific Rules for cutting dresses and outside garments. Great care is done away with in refitting, and I owe it all to her instructions, given from her practical knowledge in fitting all forms, which could never be done with other systems I have used.

The points given in basting are worth a great deal to any dressmaker, which I am willing to acknowledge after working years at the business, with no surety of a perfect fit the first time trying on, which I can now do, and with satisfaction to customers.

Mrs. Harrington,
612 Tremont Street.

TESTIMONIALS

Boston, Mass., Feb. 23, 1901.

It is with pleasure I write this testimonial for the Harriet A. Brown Dress Cutting and Basting System. I have used the system for twelve years and taken the improvements up to the present time. I can truly say when a waist is properly cut and basted by her instructions there is positively no refitting. My customers often remark the beautiful lines and curves it gives to the figure. I never saw a seamless shoulder before seeing one worn by Mrs. Brown, who invented and secured patents on it; also the French bias, and two under-arm pieces for stout figures. Let us give credit where it is due.

Miss E. S. Raines,
356 Boylston Street.

Dover, N. H., Sept. 4, 1890.

Have worked at dressmaking twenty-five years, and used many systems for cutting. I am now using the Harriet A. Brown System (simplified system), and find my work much easier. It is a great saving of time; too much cannot be said in its praise. I am now able to put the outside on the lining before the first fitting, and am sure it will fit perfectly. I had never used the two under-arm pieces for stout forms before taking lessons of Mrs. Brown; also the French bias, which is a great improvement on tailor waists.

Mrs. L. A. Twombly.

Brooklyn, N. Y.

I have taught the Harriet A. Brown System of Cutting for over six years, also have used it in practical dressmaking, and have found it a simple, quick and very satisfactory system of drafting. I can highly recommend it for both class work and private use.

Laura A. Smith,
Teacher of Dressmaking, Y. W. C. A., Brooklyn, N. Y.

Bath, Me., Feb. 24, 1902.

I am pleased to give my testimonial to the Harriet A. Brown Dress System. I have used and taught it for the last twelve or thirteen years, and it has always given perfect satisfaction. My customers often speak of the ease and comfort of the waists, which is very essential to success, its simplicity making it easy to grasp.

M. P. Delano,
Teacher of Dressmaking.

Boston, Mass., March 12, 1901.

It affords me great pleasure to recommend the Harriet A. Brown Dress-cutting System. "Time is money," and time can be saved with this system, which I consider complete in every way. I have found in twenty years' experience, during three-quarters of which I used the S. T. Taylor System, that the Harriet A. Brown System cannot be excelled. Other systems take much more labor and time, and do not produce as good results.

L. P. Copp,
120 Tremont Street.

The Berean Manual Training and Industrial School.

Rev. Matthew Anderson, A.M., Principal.

THIS is one of the several institutions which have grown out of the well-known Berean Presbyterian Church of Philadelphia, founded by its present pastor, Rev. Matthew Anderson, A.M. To merely repeat the names of the useful institutions which originated in this live and fruitful church, cannot be otherwise than interesting. "The Berean Kindergarten," opened in 1884; "The Berean Building and Loan Association," founded in 1888; "The Berean Seaside Home," situated at Point Pleasant, N. J.; "The Berean Bureau of Mutual Help"; "The Berean Manual Training and Industrial School": such is the list of prosperous institutions which have been born of the parent church. How can we estimate the benefit that these institutions confer on those who most need help in the struggle of life.

The "Manual Training and Industrial School" is among the more recent institutions of the parent church, having been founded in November, 1899. It began with thirty-five pupils; at the beginning of 1902 its enrollment numbered more than two hundred. The instruction conferred is very comprehensive, including from the first practical training in mechanical drawing, plain sewing, cooking, sight-reading of music, and the English language; to which have been added millinery, dressmaking, typewriting, stenography and bookkeeping.

Concerning the dressmaking department of this institution, the principal writes: "There are over sixty young women now in the sewing and dressmaking department alone. These pupils are making commendable progress. The excellent instructors and the rapid strides that the dressmaking department is making, are due principally to the most excellent system that is used, the Harriet A. Brown System, which is taught in the Drexel Institute, as also in many other of the best schools of manual training."

That the Harriet A. Brown System proves its superiority under such a practical test, in such a deserving institution, is surely a recommendation we highly esteem.

PHILADELPHIA, Jan. 3, 1902.

MRS. HARRIET A. BROWN,

Dress-cutting and Dressmaking College, Boston, Mass.

My dear Mrs. Brown: In the fall of 1899 a bright young woman called on me to apply for the position as teacher of dressmaking in the proposed Berean Manual Training and Industrial School, which she had seen announced in the papers.

Prior to her call I had received letters from three clergymen in highest praise of her ability and character. A few moments' conversation with her convinced me that she was at least extremely well posted on the various systems of dressmaking in use about the country. I questioned her about her system and methods. She replied by unfolding the most glowing account of the Harriet A. Brown System, the merits of which were at that time unknown to me.

Since then I have been studying the well-known systems, and I am now free to admit that for simplicity, economy and scientific principle the Harriet A. Brown System excels them all. I consider that it was no more than right that this system should have received the highest award given by the World's Fair at Chicago for systems of dressmaking.

It gratifies me to state that the Berean Manual Training and Industrial School of Philadelphia uses the Harriet A. Brown System of Dressmaking.

Respectfully yours,

Rev. Matthew Anderson, A.M., *Principal.*

Dress Young.

The inclination of American women who have passed thirty-five is to dress a little bit older than they ought to. When forty-five or fifty comes there is, of course, a certain quiet dignity required in one's gowns; but if you have a particle of influence over her, my dear girl, don't let mother dress too old. There is no reason why a woman should look like a mummy when her heart is only twenty years old, even if she has a crown of gray hair encircling her head. Somebody wrote and asked about materials and gowns for middle-aged women. Now, the middle-aged woman is not doing her duty to herself or to mankind if she looks middle aged, and the elderly one is only correct when she suggests to you that she is just middle aged. The quiet, rich cloths, the heavy brocades for indoor wear, and the silks that seem to stand alone and have their purpose for ceremonial occasions, are suited to all.

Round Shoulders.

Round shoulders often may be cured by the simple and easily performed exercise of raising one's self upon the toes leisurely in a perpendicular position, several times daily. Take a perfectly upright position, with the heels together and the toes at an angle of forty-five degrees. Drop the arms listlessly by the sides, animating and raising the chest to its full capacity muscularly, the chin well drawn in. Slowly rise upon the balls of the feet to the greatest possible height, thereby exercising all the muscles of the legs and body; come again into the standing position without swinging the body out of perfect line. Repeat this exercise, first on one foot and then the other.

Topeka Industrial and Educational Institute

NON-SECTARIAN, CO-EDUCATIONAL

Practical Training of the Negro Youth

DEPARTMENTS: Industrial, Teachers' Professional English Normal, Music and Business

Training Thorough, Systematic and Christian

THE course in Dressmaking is properly graded. We aim to give a thorough training in all branches of dressmaking and cutting, so that girls may make themselves self-supporting, under the most able teachers and most approved method of cutting, which is recognized as the best system in the country.

It is with pleasure that we testify to the worth of the Harriet A. Brown System of Dressmaking, Boston, Massachusetts. It has been used in our institution for the past six years, with the most satisfactory results. We have compared it with other systems, and pronounce it the best of all. *It is the only system that can be successfully taught to beginners.* The progress made by our students is phenomenal. To persons desiring a progressive, accurate and thorough system of Dressmaking, we most heartily recommend the Harriet A. Brown System.

Sincerely yours,

LOULA B. HARRIS,
Instructor in Dressmaking.

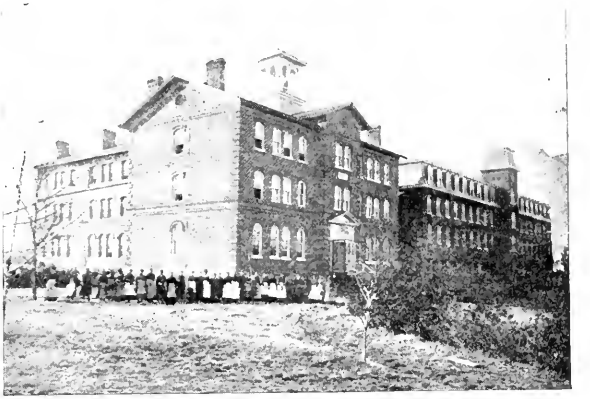
WILLIAM R. CARTER,
Principal.

J. B. LARIMER,
Vice-President Board of Trustees.

Scotia Seminary

Established by Rev. Luke Darland, D.D , 1870

Concord, N. C.



GRAMMAR SCHOOL, NORMAL and SCIENTIFIC COURSE

Theory and Practice of Housekeeping

Dressmaking and Cooking Carefully Taught

IN our Dressmaking Department we have used for many years a system invented by Harriet A. Brown of Boston, Mass., which we have found very satisfactory, simple and easy of comprehension, and better adapted to our work than any other we have tried.

We have a Missionary Training School to supply the demand at our own door.

Bible the textbook.

D. J. SATTERFIELD, D.D., *President.*
MARY C. BELL, *Principal.*

BENEDICT COLLEGE

COLUMBIA, S. C.

Literary, Classical, Industrial

THOROUGH INSTRUCTION TO GIRLS IN

Sewing, Dressmaking and Domestic Work

A special thorough course for those who wish to follow dressmaking as a business.

COLUMBIA, S. C., July 10, 1901.

MRS. HARRIET A. BROWN.

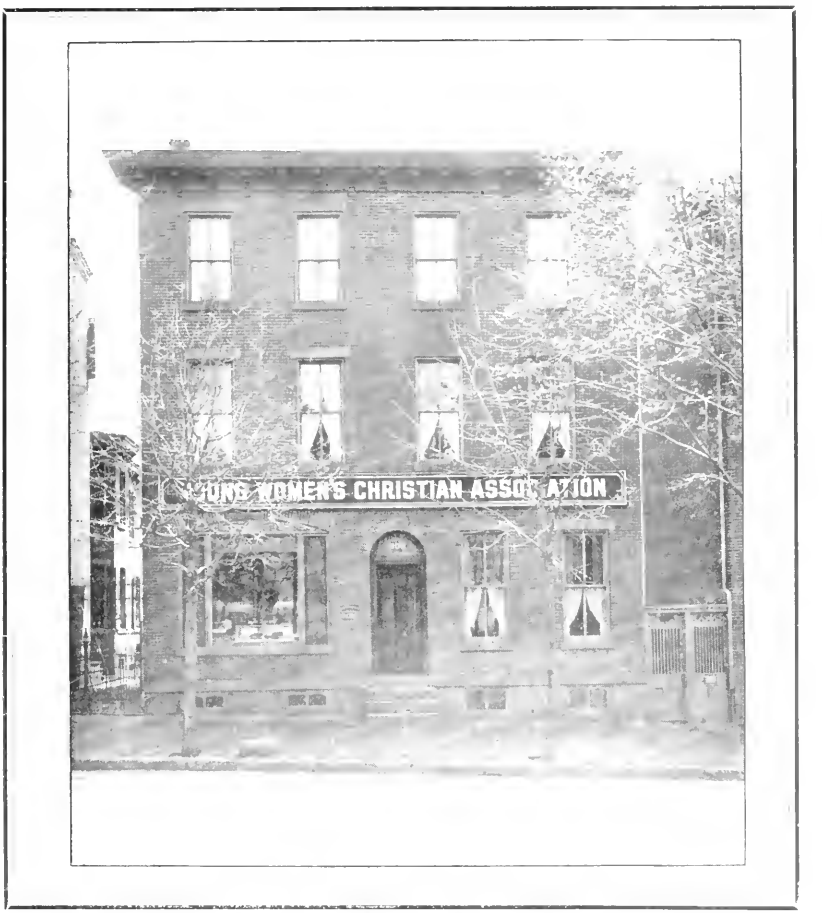
DEAR MADAM:

No higher proof of the appreciation in Benedict College of your system of Dress Cutting and Making could be given than the fact that it has been used in the college for six years, and is still used, to the exclusion of all other systems.

By rendering simple, easy to be comprehended, and certain in its results, that which otherwise has been largely a matter of testing and trying, and hence difficult and of uncertain results, your work is really a benefaction.

A. C. OSBORN,
President.

MISS ADALAIDE M. PIERSON,
Teacher of Dressmaking.



The Young Women's Christian Association

of Wilmington, Delaware.

Organized in March, 1894, under adverse circumstances, but by untiring efforts a permanent home was soon established at 805 West Street

CLASSES were formed in Dressmaking, Millinery, Embroidery, Physical Culture, also other branches of industry. Dressmaking as being the most practical branch and appealing to the greatest number of people was the first class started, and while it was up-hill work for a time, we soon convinced the people of its success in uplifting the working classes and preparing them to take up the duties of womanhood more methodically and scientifically.

The success of the dressmaking classes was due largely to the system used, invented by Harriet A. Brown, of the Boston Dressmaking College, a system so easy to comprehend that it soon became very popular, and the classes increased rapidly, and our outgoing pupils have advertised the Harriet A. Brown system and instructions have been eagerly sought after. We have had several different dress systems shown to us, but we find in this system all that is required to make our work a success, and we heartily recommend it to any and all who desire superiority and simplicity.— R. E. DOWNING, *Superintendent of Y. W. C. A.*

Rochester Athenæum and Mechanics Institute

Founded 1885

ART ... SCIENCE ... INDUSTRY

There are Three Departments:

DEPARTMENT OF DOMESTIC SCIENCE AND ART,
MARY I. BLISS, Superintendent.

DEPARTMENT OF MANUAL TRAINING,
W. W. MURRAY, Superintendent.

DEPARTMENT OF INDUSTRIAL AND FINE ARTS,
E. C. COLBY, Principal.

Classes are open to all, without distinction of nationality, sex, creed or color. There is equality of opportunity for all. During the last year, 1900–1901, there were 2,817 pupils enrolled. The class enrollment was 3,686. The Institute is open for day and evening classes. The tuition in the evening is nominal.

Normal courses extending over periods of from two to three years, are given in all the departments, and teachers are thoroughly trained for special work.

Normal Course in Domestic Science.
" " " *Domestic Art.*
" " " *Manual Training.*
" *Art Course.*

In the department of dressmaking special attention is given to training dressmakers, and last year 157 were enrolled in these classes alone.

The winter term began Jan. 2, 1902. Application may be made at any time. Our annual circular will be mailed to any address on receipt of postal card.

ROCHESTER ATHENÆUM AND MECHANICS INSTITUTE,
55 PLYMOUTH AVE., ROCHESTER, N. Y.

A system of dress-cutting, invented by Harriet A. Brown, has been used in the Mechanics Institute for eight years, and has given excellent satisfaction. It has the merit of being very simple, so that one may learn it in a short time, and for this reason is specially adapted for use in Domestic Science institutions. We heartily recommend it.

MARY I. BLISS, *Superintendent.*
THERESA COLEMAN, *Teacher of Dressmaking.*

LIBRARY OF CONGRESS

0 014 061 918 8

LIBRARY OF CONGRESS
0 014 061 918 8